

The scumlords: Skyline Realty's goon squad p11

Bars & Clubs: scene queens, bling dreams, and scary robot bartenders

GUARDIAN

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What we don't know p15

How pervasive is the Bush administration's spy program? Hard to tell — they're hiding the documents. Plus: Freedom of Information award winners.

Our annual FOI issue

GUARDIAN PHOTO ILLUSTRATION BY MIRISSA NEFF

EDITOR'S NOTES

By Tim Redmond

> tredmond@sfbg.com

The housing debate is heating up fast, and there are actually political leaders starting to ask the question I've been posing for several years: Why is San Francisco building more market-rate housing?

There are a couple of factors driving this. One is the recent decision by the Board of Supervisors to uphold an environmental appeal on a housing development at 2660 Harrison, which, as we reported last week, has the legal force of barring any future market-rate housing in the eastern neighborhoods until the cumulative impact of future development is analyzed. The other is the ever-looming Eastern Neighborhoods Plan, which is winding its way through the city planning process.

The vision that developers and some city planners and officials have for the area from Rincon Hill to Hunters Point — a giant swath of land that happens to include most of the last blue-collar jobs in San Francisco — involves the construction of as many as 40,000 new high-end housing units.

The problem with that plan, of course, is that so-called market-rate housing is way too expensive for most San Franciscans — and it inevitably drives out the few remaining industrial jobs. It's kind of backward: Instead of trying to create jobs and housing for San Franciscans, we'd be destroy-

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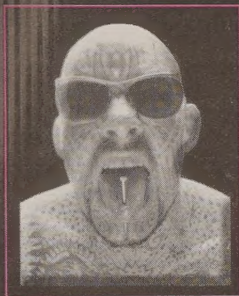
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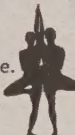
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EDITOR'S COLUMN

ing local jobs and creating housing for people from somewhere else.

So the big, scary *M* word — moratorium — is actually gaining some political traction, and it has the developers and their allies fairly seriously freaked.

Shortly after our editorial hit the newsstands last week, calling on the city planning director to declare a market-rate housing moratorium for the eastern neighborhoods, Gabriel Metcalf, who runs the downtown-friendly San Francisco Urban Planning and Research Association, asked me if he could have some space to respond. His opinion piece is on page 7. You can read his argument yourself, but I'm going to summarize it here quickly so I can tell you why he's wrong.

He has three points: Building in the city combats sprawl (I agree). Building affordable housing is expensive (and it is; this is also a very rich city). And building high-end housing will eventually bring market forces to bear and allow moderate-income people to afford a market-rate unit.

This is the crux of the issue right here, and Metcalf is missing the key point. Increased supply will only bring down costs in a reasonably well-ordered market — and San Francisco's housing market is a creature entirely unto itself, where demand is essentially infinite, supply is by definition limited and nothing except tight government regulation has any hope of bringing down prices.

Only rent control — strong rent control — can keep apartments affordable in this market. And only a public policy that says million-dollar condos are not going to be part of the development mix can force developers to do something different.

Here's the thing: You can make money (without huge public subsidies) building \$350,000 units. You can make much, much more money selling them for \$1 million, and that's what "market-rate" housing means.

Sure, a moratorium on market-rate housing (until we can figure out what we want to do with the eastern neighborhoods) is a radical idea — but these are radical times, with the future of the city at stake. **SFBG**

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by TOM TOMORROW

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HEY--THE INNOCENT HAVE NOTHING TO HIDE! RIGHT, HONEY?

UH, YEAH. THAT'S RIGHT. NOTHING TO HIDE! ABSOLUTELY NOTHING AT ALL!



--BUT THEY'LL PROBABLY FIND A WAY TO LIVE WITH IT SOON ENOUGH. PRESIDENT BUSH MUST HAVE A GOOD REASON FOR SUPPORTING THE SALE!

I'LL BET IT'S PART OF SOME TOP SECRET ANTI-TERROR STRATEGY! EVEN DISCUSSING IT MAY ENDANGER NATIONAL SECURITY!

WE'D BETTER CHANGE THE SUBJECT IMMEDIATELY--JUST TO BE SAFE!



Policing the police requires staff

EDITORIAL The San Francisco Police Commission oversees a department with a budget of almost \$400 million, and the commissioners are supposed to approve that budget before it goes to the Mayor's Office. But when the department gave the commission its outline of next year's budget plans, the entire document consisted of one page.

Commissioner David Campos, who has served on the boards of some much, much smaller organizations, puts it directly: "I've never seen a non-profit operate like this."

That's really nothing new for the SFPD, which has been uniformly terrible about getting the public — or, as it turns out, even the commission — honest, useful, and direct information about department operations. So if the Police Commission wants to be serious about improving oversight, it needs to hire independent staff.

Staffing a commission seems like a silly idea at first: After all, the police chief and a cast of hundreds under her command officially work for the commission and ought to be able to handle most staffing needs. But the Police Department is a mess right now, and the department brass are very good at hiding, downplaying, or obscuring unpleasant information. Remember: This is an agency where detectives who frame people for murder get promoted, homicide cops let killers get away, overtime and other costs are out of control, and discipline is a joke.

Money's tight all over, and it's going to be hard to convince the supervisors that one of the highest-ticket agencies in the city needs more money and more staff, but the commissioners can address that directly. Just take, say, \$200,000 out of the department's budget (about a .05 percent cut) and use it to hire a budget analyst, a policy analyst, and an independent staff investigator or staff attorney. That will pay for itself the first month. **SFBG**

Fighting secrecy, from here to DC

EDITORIAL It's been a banner year for secrecy. President George W. Bush has condoned a stunning level of covert domestic spying, including warrantless wiretaps. Vice President Dick Cheney shot a hunting buddy, then didn't tell the press or public for 24 hours. The nation's top archivist has had to speak out to demand an end to the quiet "reclassification" of tens of thousands of pages of formerly public records.

In fact, as Steven T. Jones, A.C. Thompson, and G.W. Schulz report on page 15, under Bush and his Justice Department, the federal Freedom of Information Act, the landmark law that kick-started the open-government movement four decades ago, has been eviscerated to the point where it's barely even functioning.

The result: It takes a mighty battle, often involving considerable legal

expense, to gain access to information that ought to be provided to the press and public as a matter of course. An example: The *Guardian* and the American Civil Liberties Union have requested access to federal records showing when and how federal agents spied on student organizations at UC Berkeley and Santa Cruz. The Bush administration almost immediately rejected a central claim — that the matter had immediate public interest and should be expedited — which could allow a delay of a year or more before anyone in Washington, DC, responds to the request. (With the help of cooperating attorney Amitai Schwartz, we are appealing that ruling.)

But the open-government forces are fighting back with energy and organization that we haven't seen in years. The Coalition of Journalists for Open Government, based in

Washington, is pushing a major FOIA reform bill, along with other bills that would crack some holes in the administration's brick wall of secrecy. The key bills are S 394 and HR 867, House and Senate versions of the Open Government Act, which would substantially improve the Freedom of Information Act by slowing delays, creating an ombudsperson to mediate disputes, and requiring an impact statement whenever Congress tries to carve out new exceptions to the law. The bills, sponsored by Sens. John Cornyn (R-Texas) and Patrick Leahy (D-Vermont) and Rep. Lamar Smith (R-Texas) are now in the House and Senate Judiciary Committees, and support for the bills (which the Bush administration will almost certainly oppose) should be a major issue in the midterm congressional elections. For more informa-

CONTINUES ON PAGE 6,,

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SECRECY

CONT.,

tion, go to www.cgoj.org.

On the home front, San Francisco's 13-year-old Sunshine Ordinance has kept the city far ahead of the federal and state government on open-records and -meetings policy, but there are still some major loopholes and escalating problems. The biggest disaster: the San Francisco Unified School District, where even members of the school board have complained about being unable to get basic information from the office of the superintendent. Under Arlene Ackerman, who just left office, the district was starting to resemble the White House with its passion for secrecy.

Gwen Chan, the acting superintendent, needs to take a clear stand to differentiate herself from Ackerman; immediately announcing that she supports putting the school district under some version of the city's Sunshine Ordinance would be a tremendous first step.

The same goes for the Community College District, which still hasn't adopted a functional sunshine law. Supporters of open government should refuse to back any candidates for the School Board and the Community College Board who don't pledge to immediately end the reigns of secrecy in those institutions.

The offices of Mayor Gavin Newsom and City Attorney Dennis Herrera are far better than their predecessors at releasing information. But it's not always sunny at City Hall: The mayor's new plans for bringing wireless Internet service to the entire city have been conducted with extraordinary secrecy, and the public can't even see the complete bids for the job. The Sunshine law still doesn't cover nonprofit organizations, which get half a billion dollars a year in city money.

Overall, the biggest problem the city faces is that the Sunshine Task Force, which oversees the ordinance, has no real enforcement power. City officials have resisted any move to empower the agency, but there are other models that have worked fine. For more than 25 years the Connecticut state Freedom of Information Commission has had the authority to order public agencies to release records, and there have been no real problems.

It's often too costly for members of the public or small media organizations to go to court when they are denied government records or access to meetings. Giving the task force — where lawyers aren't required — the ability to order the release of records would change the entire climate at City Hall, and it ought to be a political priority for the next year. **SFBG**

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to change the country in fundamental ways.



Full-Court Press (2005), an installation and photograph by John Hooker. Send political art submissions to opart@sfbg.com.

Rethinking the moratorium

OPINION The March 1 edition of the *Guardian* calls for a market-rate housing moratorium in the eastern neighborhoods as part of an attempt to slow the speed of gentrification and displacement. But it might not be the best solution to the problem. In the interest of furthering the debate, here's the "other side" — three reasons why the *Guardian* should rethink the moratorium.

1. SPRAWL IS AN IMPORTANT PROGRESSIVE ISSUE

A local moratorium on market-rate housing construction doesn't just affect San Francisco. Population growth in California will happen whether we want it or not; the only choice we have is where people will live. The best place to direct new growth that is destined for Northern California is into the central cities: Oakland, San Jose, San Francisco, and Sacramento. If we force the housing to the suburban fringe, we lose the Central Valley to sprawl, put people where they are forced to drive cars, keep demand for fossil fuels high, and reinforce global warming.

The consequences of sprawl are also deeply political — the exurban

fringe tends to vote conservative, while the cities vote progressive. By shirking density in the city, we make our society more conservative and more oil-dependent. By embracing density, we have a chance to change the country in fundamental ways.

2. THE SUPPLY OF FUNDING FOR AFFORDABLE HOUSING IS FINITE

We need to be doing everything possible to increase the supply of below-market-rate housing. But we do not have nearly enough money to pay for the amount we need. It takes around \$200,000 in subsidies to build each affordable housing unit. Helping just 10,000 families would cost \$2 billion. Not very many people can be helped if this is our only strategy.

The other strategy is inclusionary housing, where market-rate developments are required to provide a certain number of affordable units. San Francisco's inclusionary housing program has already generated \$18 million dollars of affordable housing funds. If the projects currently under planning review all move forward, an additional 1,325 inclusionary housing units will be created over the next few

years. A moratorium on market-rate housing renders this successful program totally useless.

3. INCREASING THE SUPPLY OF HOUSING IS PART OF THE ANSWER

Slowing gentrification is a huge priority for our city. But the root cause of gentrification is the simple fact that a lot of people want to live here and are competing with each other for the available homes. A moratorium on new housing actually makes gentrification and displacement worse.

San Francisco might never construct enough housing to drive down the price of an average unit to a price that a *low-income* family can afford. But it is possible to fix the housing market enough so that *moderate-income* people can afford to live in a market-rate unit — saving San Francisco from becoming just a vacation land for trust funders and retirees. No one is arguing that the supply solution is the whole answer. But it is a part. **SFBG**

Gabriel Metcalf

Gabriel Metcalf is executive director of the San Francisco Planning and Urban Research Association.

SEND YOUR LETTERS TO:
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LETTERS@SFBG.COM

LETTERS

A BETTER JAPANTOWN

Re: "Saving Japantown," 3/1/06: I own a unit at the condominium building that sits at the previous site of the Japantown Bowl. I am a San Francisco native and have lived here for most of my life. I even bowled at Japantown Bowl as a child when I went to public school in San Francisco. After college I returned to the city where I attended graduate school. I now work in San Francisco and live with my wife in the new "market rate" condo building. My wife is a doctor who was brought up in the Bay Area and serves the local community in her practice. We felt lucky to find a home in the building which your article derides. In fact, most of the owners in that building are either young, hardworking professionals from the Bay Area who have decided to live in SF, or elderly retired individuals, many of whom are of Japanese heritage.

I think the backlash of the mom-and-pop cafés in the area against Starbucks was undeserved and ultimately detrimental to the neighborhood. The area's cafés would not directly compete with Starbucks. I have tried on numerous occasions to buy coffee in the morning at Japantown. There isn't a single cafe that sells espresso drinks or fresh coffee. I'm not a Starbucks lover at all, but I wouldn't mind having a convenient place to buy a cup of coffee or espresso in the morning in Japantown. Furthermore, the closest Starbucks above Geary is five blocks away (on Fillmore), not two. We need to encourage the operation of a street-level cafe in the area for those who need a break during the day. It doesn't have to be Starbucks, but I don't see many people lining up to do it.

Also, our building is full of diversity. We have every conceivable ethnicity, age, and background. Our building houses numerous elderly

CONTINUES ON PAGE 8 »

Clarks.



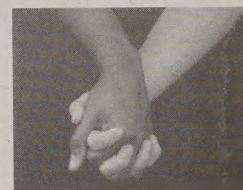
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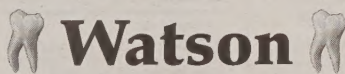
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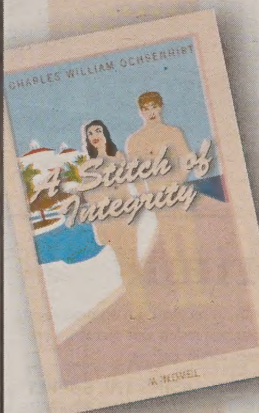
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LETTERS

CONT.,

people, who get to live in a clean and safe building. The rest of us are professionals or local small business owners who looked to buy all around the city and couldn't afford to buy flats, so we decided to buy a condominium. It is just this kind of housing that will save and sustain this neighborhood, not kill it. We are the locals that patronize the Japantown shops, grocery stores, and restaurants every day.

But demagoguery will not save Japantown. Japantown has needed a resurgence for decades, and none of the efforts so far have been successful. If this potential sale is handled with foresight and respect for the Japanese culture, it might actually be the kick-start that Japantown has desperately needed.

Arman Javid
San Francisco

SF WEEKLY GETS TOMATOED

I was happy to read your coverage "SF Weekly Loses Warfield Signage," [2/22/06]. I live in Mid-Market and chucked a few tomatoes at the logo the day it went up. Can I get arrested for that? Recently I viewed photos of the Warfield as it was in the 1930s — a grand, beautiful theater from the exterior. Today we have corporations naming and plastering all over ("Hello, AT&T Park, can I help you?"), and let me just say, that has no style.

Brad K. Alder
San Francisco

SHOCKING!

Is the *Guardian* so "hard up" (pardon the pun) for "shock phallue" ... that it runs pictures of naked guys with erections ... to pander to your audience ("Berlin and Beyond," 2/15/06)?

What limits do you apply in the interests of "good taste"? Where is the line that you won't cross?

Why not run a review of that movie that features endless "blow jobs" with a couple of nice shots from the film?

John Barry
San Francisco

SFPUC ON PUBLIC POWER

The San Francisco Public Utilities Commission (SFPUC), San Francisco's municipal energy utility, reliably provides nearly 20 percent of the city's total electric load through clean Hetch Hetchy hydropower and municipal solar projects.

We strongly support Sup. Ross Mirkarimi's legislation that promotes municipal power for most new redevelopment projects in the

city. Your March 1 editorial, "A New Public Power Move," however, missed the opportunity to note the multiple fronts on which the SFPUC is already moving aggressively to implement or seriously explore municipal power alternatives.

Under the direction of general manager Susan Leal, the SFPUC is currently undertaking feasibility studies to determine the most cost-effective paths to providing public power at Treasure Island and the Hunters Point Shipyard. A draft of the Treasure Island feasibility study should be complete next month.

The SFPUC is also working closely with City Attorney Dennis Herrera to protect ratepayer interests against an unprecedented attempt by Pacific Gas and Electric Co. to unilaterally change the terms of a long-term contract to deliver Hetch Hetchy hydropower into the city. The SFPUC is now even studying the feasibility and costs of building our own electric transmission lines from Newark to San Francisco to further municipal energy independence from PG&E.

Finally, the SFPUC has tripled investment in municipal solar energy projects in the last two years to greatly expand our clean energy portfolio. We are also working closely with the Board of Supervisors, the Mayor's Office, and community stakeholders to implement and promote a responsible community-choice aggregation plan that can bring local control, cleaner energy, and lower, more stable electric rates for residents and businesses.

Laura Spanjan
SFPUC

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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Several media reports romantically linked Mayor Gavin Newsom and actress Sofia Milos, a Scientologist who dragged the mayor to an event hosted by a Church of Scientology spin-off group. Maybe Newsom was helpless against the charms of a beautiful woman who boasts: "Passion is my surname."

Bad attorney, no fajitas

The most notorious police scandal in recent San Francisco history is generating more bad behavior — this time by a lawyer in the City Attorney's office.

Late last month, a state appeals court issued a pretty interesting opinion in a long-running lawsuit filed against defrocked cop Alex Fagan Jr., the man at the center of the 2003 Fajitagate train wreck. The suit centered on allegations that Fagan Jr. had attacked and threatened to kill a Native American man named James Smith in 2002.

While the appellate judges didn't reverse the lower court's ruling — which cleared Fagan of wrongdoing — they did take a significant swipe at deputy city attorney Sean Connolly, who defended Fagan and the SFPD during the trial. In their opinion, Connolly engaged in "misconduct" that was "utterly unprofessional and unworthy of an officer of the court."

"I'm as upset about this as anything I've ever seen," Judge William Stein vented while discussing the matter in court in January. Connolly, the judges concluded, made improper personal attacks on Smith and his attorneys, misled the jury during closing arguments, and repeatedly sought to introduce evidence the court had thrown out.

"The City Attorney takes charges of improper conduct seriously," says Matt Dorsey, a spokesperson for City Attorney

Dennis Herrera. Still, Dorsey maintains, "Sean Connolly is an aggressive and talented litigator who does an excellent job for the taxpayers."

Smith's lawyer, Eric Safire, is not pleased: "It absolutely breaks my heart that the City Attorney would go to such lengths to defend a rogue cop like Fagan Jr." (A.C. Thompson)

Cops vs. community

It was an unsettling but ultimately triumphant way to mark the last day of Black History Month. At issue was creating a Homicide Prevention Planning Council and putting at least \$10 million a year for three years into bottom-up programs designed to do something about the city's record-high murder rate.

Community activists streamed to the microphone for almost an hour during the Feb. 28 Board of Supervisors meeting, all supporting the initiative by Sup. Chris Daly to put the question before voters in June. They issued passionate pleas for support from a city that often seems to only want to take a top-down law enforcement approach to the problem.

"Those affected are the real experts in deciding how to craft a response to the issue," Daly said at the hearing. He later added, "We've heard from the people, and now it's incumbent for us to act on what we're heard."

Yet supervisors Sean Elsbernd, Bevan Dufty, Michela Alioto-Pier, Jake McGoldrick, and Fiona Ma listened instead to

Mayor Gavin Newsom and the Police Officers Association, both of whom opposed the measure and instead supported the mayor's \$16.5 million alternative, most of which goes to pay already accrued police overtime costs (including the overkill at many antiwar marches) and hire more cops.

"We don't view it as sound public policy," Newsom press secretary Peter Ragone said of why the mayor opposes the Daly initiative. "We've made a number of policy proposals that we feel will be more effective."

Yet the community-based proposal won out, with the progressive block of the board voting 6-5 to send the measure to voters this June. (Steven T. Jones)

Revving up

Sup. Jake McGoldrick is sometimes the swing vote on divisive measures that come before the Board of Supervisors, and few issues in San Francisco get more divisive than the question of whether to close Golden Gate Park to car traffic on Sundays, as it is now on Saturdays.

So the car-free community was overjoyed on Feb. 28 when McGoldrick proposed a six-month Sunday closure pilot program, starting this summer. Apparently McGoldrick has decided he wants to help de Young Museum backers live up to their previous campaign promises of creating a "pedestrian oasis" in the heart of the park.

More to come. (STJ)



The 12th Annual Urban Iditarod rolled through San Francisco March 4, with an estimated turnout of 1,000 people divided into teams of dogs and mushers guiding shopping cart "sleds" through town. Event founder Tom Kramer told the *Guardian*, "We add to the ironic value of the San Francisco experience. It's not just the beautiful weather and amazing architecture, it's the possibility of a random experience. That's why people come here."

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"I run people out of their apartments for a living. It's what I do."

Skyline employee Andrew Hawkins, according to a civil suit



The Department of Building Inspection found a laundry room wastebasket filled with "fresh feces and urine" after tenant Gary Near complained. | PHOTO COURTESY OF GARY NEAR

dozen tenants, lawyers, and advocates we interviewed recently say Hawkins and his "tenant relations" team actually serve a more nefarious purpose: helping Skyline frighten tenants out of rent-controlled units. Once the old tenants are gone, Skyline can do minor renovations, hike up the rents, and rotate in a new class of well-heeled renters.

While the evidence is largely circumstantial, this doesn't look like some paranoid conspiracy theory. According to allegations made last year in civil court, Hawkins has made some pretty revealing statements, telling one tenant's son who was house-sitting for his father, "I run people out of their apartments

CONTINUES ON PAGE 12»

Skyline Realty's goon squad

Is one of SF's biggest landlords using muscle to get around rent control laws?

By G.W. Schulz
 > gwschulz@sfbg.com

You could call them Skyline Realty's private army: at least four burly men who, allegedly, intimidate and harass tenants who've gotten on the bad side of the company, one of the city's biggest landlords.

For Maurice Sharpe, problems with the squad started in 2003, when Skyline bought the Tenderloin apartment building he calls home.

Shortly after Skyline purchased the property, Sharpe and his partner, David Warnecke, were told to meet with the team's head honcho, Andrew Hawkins, a name quite familiar to tenants living in Skyline buildings.

Sharpe says Hawkins, a 40-year-old security guard who is licensed to carry a handgun, promptly threatened to boot the couple because

that although the two had lived together for years, only Warnecke's name was on the lease. The city's rental laws allow domestic partners to share an apartment even if both people aren't listed on the lease. But the law requires such couples to formally register as domestic partners with city hall.

Warnecke and Sharpe quickly filed the paperwork to become domestic partners and thus staved off eviction; today, they're still dwelling in the unit, a studio rent-controlled at \$650 per month, but the couple says Skyline's foot soldiers still come by the apartment to warn them not to be late with the rent.

Those who have actually been evicted by Skyline aren't as easy to

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they were technically violating their rental agreement. "As soon as they bought the building, they started at our throats right away," Sharpe told the *Guardian*. "They told us they were going to kick us out."

Skyline, it seems, had noticed

get hold of, but their names appear in stacks of wrongful-eviction claims piling up at the Rent Stabilization and Arbitration Board.

Hawkins is described in rent board records as Skyline's "director of tenant relations." Yet more than a

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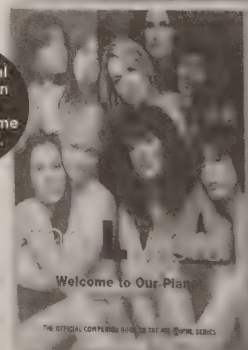
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Landlords CONT.

for a living. It's what I do."

But Skyline's defense, company manager David Raynal, who stated that he would handle all the inquiries on the matter, wrote in an e-mail, "We are aware that a very small percentage of our residents have made such allegations. However, the vast majority have greatly appreciated our efforts, and Mr. Hawkins's efforts, to help provide safe housing for all of our residents."

During the past 15 years, Skyline, a family-owned company helmed by Frank Lembi, has quietly become one of the town's biggest landlords. Skyline and its affiliated companies own at least 140 residential buildings in San Francisco, according to a list compiled internally by the company and obtained by us. State incorporation records also connect Skyline's corporate address to several boutique hotels, property management and maintenance outfits, commercial properties, and even a chain of ATMs known as Swipe USA.

When the Lembi family bought Nob Hill's 44-unit Park Lane apartments, at Sacramento and Mason Streets, for \$38 million early last year, the deal, on its surface, looked like a poor investment. The units were rent-controlled and could not be converted to condominiums, and the Lembis appeared to have overpaid simply to beat out the competition.

"The Lembis, longtime landlords best known for running Skyline Realty, are apparently willing to put prestige before profit," the *San Francisco Chronicle* gushed at the time.

Skyline, however, has a penchant for aggressively exploiting loopholes in the city's tenant laws and squeezing as much money as possible out of its properties.

Just a few months after the Lembis bought the building, Hawkins dragged longtime Park Lane resident Stephen McKen, a 70-year-old woman suffering from emphysema who'd lived in the unit for nearly 20 years, before the rent board. He claimed that because she spent her summers at a property she maintained in Napa, she was no longer a "tenant in occupancy," and thus Skyline could raise her rent.

Hawkins drove to McKen's Napa property in early September and personally slapped her with a "civil subpoena and request for production of documents," according to rent board records. Problem was,

Hawkins didn't have the authority to prepare a subpoena: As an administrative law judge later noted, subpoenas aren't allowed in rent board cases.

Still, Hawkins submitted to the board several photographs he'd taken of the inside of McKen's apartment during a "periodic inspection." A number of tenants allege that such inspections — sometimes conducted without notice — occur often, and photos are taken by Hawkins or his crew. Those photos are used as evidence in rent board cases. In this case, Hawkins claimed the photos proved McKen only visited the Park Lane apartment occasionally.

The judge disagreed and tossed the case.

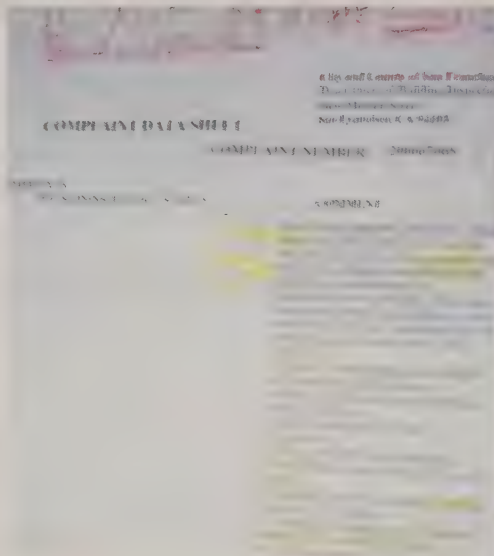
From interviews, and a review of court and rent board records, it's clear lots of Skyline tenants have similar stories.

William Tise began living with his girlfriend at 1547 Clay in 1994, six months after she moved in. A Skyline subsidiary known as CitiApartments bought the 27-unit building last August, and since then, Tise said, renovations, including lead paint removal, have made their lives miserable. In February an inspector with the San Francisco Department of Building Inspection (DBI) cited the contractor and CitiApartments for multiple violations associated with the lead paint and fined them \$3,300, according to city records.

It's not clear what Skyline is doing with the building, but if the company's aim is to empty out the long-term tenants, it's working: Tise says only 6 out of 27 units remain occupied.

"The health department came a couple of days ago," Tise said recently while sitting in the family's rent-controlled, \$750-a-month, one-bedroom apartment. "I have a son, and my girlfriend's pregnant. We all had to get lead testing. [Skyline] offered us \$25 a day to stay in a hotel. But where are we going to stay for \$25?"

Despite all the construction workers tromping around the building, Tise said he's had trouble getting Skyline and its contractors to fix up his run-down apartment. After he made several complaints about the stove, a gas leak, and other problems to the company, to its contractors, and to the DBI, he said Skyline's security agents began making frequent appearances at his door, demanding he meet with Hawkins and another man working for the company, Dan Molieri.



When inspectors started documenting a host of problems (left) at Gary Near's apartment complex, the longtime tenant (right) started having problems with the landlord. | GUARDIAN PHOTOS BY LORI SPEARS

George Rush, a lawyer who's represented tenants in three cases against Skyline, said the company's tactics are unparalleled. "They really push the envelope as far as what you can get away with in landlord-tenant law," Rush said. "The intent of the law is to protect tenants to a degree, and they twist that law. They're very aggressive. They make it very clear that they're in the business of making money."

Gary Near, who lives with his girlfriend at Skyline's Nob Hill Manor, on California Street, said his building has had chronic problems with security.

When Skyline failed to improve the situation in the 37-unit building, Near called the DBI to complain about "the repeated sighting of vagrants in common areas." A DBI official later discovered a wastebasket in the laundry room "filled with fresh feces and urine," as well as laundry room surfaces "soaked with urine," according to city records.

After the complaints surfaced, Near, like Sharpe, got a visit from Hawkins. Near said Hawkins threatened to evict him because he wasn't on the lease; his girlfriend has lived in the rent-controlled apartment for 20 years, and Near says he moved in 9 years ago.

At this point he hasn't gotten an eviction notice, but he has nothing nice to say about Skyline. In Near's opinion, "They fuck the city and gouge tenants whenever they can."

Skyline's Raynal said housing-

code violations do occur at the company's property, but he claims the firm addresses them promptly. "We recognize that this is a challenging aspect of being a landowner in San Francisco," he stated in an e-mail. "Code violations are corrected immediately, but, for various reasons, it may take some time before they are 'signed off' by the Department of Building Inspection."

Though many tenants have simply moved out to avoid further clashes with Skyline, others have challenged the company and Hawkins in court and before the rent board, mostly in wrongful-eviction claims.

While trolling the civil court data banks, we came across at least nine lawsuits against Skyline and the firm's many subsidiaries. For his part, Hawkins has been named as a defendant at least seven times in lawsuits since 2000, and at least two tenants have sought restraining orders against him.

Last April 29 tenants living at Skyline's 725 Ellis St. building filed suit, citing "severe habitability defects" ranging from a busted elevator and heaters to cockroach and bedbug infestations.

Many of the tenants moved out, according to court records, due to the substandard conditions or to "harassment by [Skyline] and their agents." One of the folks who fled was Christy Collins, who was allegedly harassed and intimidated

by Hawkins after she attempted to organize the tenants and force Skyline to clean up the property. The bedbug problem, she said in a phone interview, had consumed the building, and Skyline's pest-control attempts had failed.

"My friends didn't want me to go to their homes," Collins told us. "I couldn't sleep. And [Skyline] didn't want to fix the problem. They said, 'Hey, this isn't a big deal.'"

Hawkins sent her a letter claiming it was a violation of her lease and of San Francisco ordinances to distribute fliers to tenants informing them of their rights. Another letter from Hawkins states that bedbugs "do not pose a health risk to human beings" and suggests the pests had invaded the structure because of the tenants' poor hygiene.

Collins said the experience has driven her out of San Francisco for now. She's living elsewhere, with a relative, until the suit wraps up. "I loved San Francisco, but I was forced to leave," she said. "I miss it. As soon as this is over, I want to go back."

In December 2002, Gary Gillespie, a wheelchair-bound man severely afflicted with AIDS symptoms, filed suit alleging Hawkins and his team had pushed him to the ground, placed his caretaker in handcuffs, forced their way into his apartment "without proper notice or just cause to enter," and searched through his belongings. Other times, the suit states, Gillespie's

caretaker was barred from entering the building. Gillespie claimed the team verbally harassed him and once asked him when he was "going to die."

Gillespie alleged the harassment was "intended to cause" his "ouster" from his apartment, at 635 Ellis, where he'd been since in 1997. The man's attorney, Scott Weaver, said in an interview that the case had to be dropped after Gillespie died, in 2003. But Weaver said he didn't believe the Gillespie case was an anomaly.

"I think you're going to see more cases in the future, because they're buying up a lot of buildings," Weaver told us. Other tenants' lawyers we interviewed said Skyline should expect a campaign of new litigation in the near future.

During the past 15 years, Skyline, a family-owned company helmed by Frank Lembi, has quietly become one of the town's biggest landlords.

Via e-mail, Skyline manager Raynal said the company's employees have never threatened physical assault "on any of our residents."

"We investigate all such allegations and have never found one to have merit," Raynal stated. "As to evictions, I strongly encourage you to research the results of the cases we have brought. Not only will you find a record of success which justifies our bringing those actions, but that the number of such actions is extremely small relative to our size."

Nonetheless, 10 Skyline tenants living at 1025 Sutter were awarded \$120,000 by a San Francisco judge, in December 2003, against Skyline and Hawkins, after the tenants alleged the firm "illegally attempted to force [them] to move out of their homes." The tenants also claimed Hawkins tried to force the tenants "to move permanently to other units owned and/or operated by [Skyline] at higher rates." Later, the court granted them another \$72,000 in legal fees.

David Crow, another tenants' attorney who volunteers for the San

CONTINUES ON PAGE 13 >>

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Alerts CONT.

Human rights film fest

The first night of the Human Rights Watch International Film Festival kicks off in the city with *Winter in Baghdad*. Javier Cercas's depiction of everyday life in the con-founded capital of Iraq. The festival lasts through the month and features films and documentaries about human struggles for freedom 7 and 8:45 p.m.
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SATURDAY, MARCH 11

Death penalty discussion

Discuss the death penalty with Stefanie L. Faucher at the next Progressive Democrats of the East Bay general meeting 2 p.m.
Temescal Library
5205 Telegraph, Oakland
(510) 524-4424
www.pdeastbay.org

Project Censored dinner

Celebrate 30 years of the underreported stories that Project Censored has brought to public attention at its annual dinner and silent auction with keynote speaker Morgan Spurlock, director of *Super-Size Me* 6 p.m.
Rohrert Park Community Center
5409 Snyder Lane, Rohrert Park
\$50
(707) 664-2500

Revolutionary women

In honor of International Women's Day, Radical Women host a tribute to revolutionary women with poetry, spoken word, music, and more 7 p.m. (dinner at 6 p.m.)
New Valencia Hall
1908 Mission, SF
\$2-\$5 sliding scale (\$8.50 donation for dinner)
(415) 864-1278 **SFBG**

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 437-3657; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

Landlords CONT.

Francisco Tenants Union, said he's heard complaints from approximately 50 current and former Skyline tenants over the last two years. "In some sense, these allegations are nothing new," Crow said. "But if you have a landlord who is single-handedly responsible for tenants living in 7,000 units, it's something that you need to deal with."

When asked how the company felt about the city's rent-control laws, Skyline's Raynal replied in an e-mail, "We long ago accepted the reality of San Francisco's rent control laws, and therefore, do not spend a lot of time engaging in internal debates as to their merits."

He portrayed Skyline as a model landlord. "Every year we renovate many apartments, upgrade common areas, and improve neighborhoods,"

his e-mail stated.

As for Hawkins and the other "agents," Skyline says they're security personnel whose job is to protect tenants. Raynal wrote that in San Francisco, "part of a large metropolitan area, proactive steps are required to ensure security."

"Additionally, the very real threats to our security personnel, and the means necessary for their protection, should not be minimized," he wrote.

At least one housing advocate we interviewed said that, in a curious sense, he preferred dealing with Skyline. Brian Basinger of the AIDS Housing Alliance told us that with Skyline and Hawkins, he always knows what to brace himself against: a scorched-earth approach to landlord-tenant disputes. "These are all strategies for earning more revenue," Basinger said, "and they're pretty open about it." **SFBG**

TROUBLETOWN

BY LLOYD DANGLE

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SO IF CONGRESS IS EVER GOING TO ACT, MAYBE IT SHOULD BE SOON.

THEY WOULD NEVER IMPEACH A PRESIDENT DURING NUCLEAR WINTER.



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Freedom of Information Issue

What we don't know

Just how pervasive is the Bush administration's spying program? Hard to tell — the documents are secret. And that's just the beginning.

By A.C. Thompson, Steven T. Jones, and G.W. Schulz
 > news@sfbg.com

Things have flipped in this country. The United States was founded on principles of limited government power, where even criminals had constitutionally protected rights to due legal process, to confront their accusers, to speak out, and to demand documents from the government.

Citizens elect their commander in chief, mayors, sheriffs, and prosecutors, and, in theory, they have a right to review every document that every level of government produces (except those involving military secrets or other narrowly written exemptions).

Yet the most basic tenet that underlies all these freedoms, that the people have a right to know what's being done in their names, is under an unprecedented attack. If information is power — and a good argument can be made that it is — then power has in recent years been steadily transferred from the people to the federal government.

Never before has the government known so much about so many of us. The technological capacity of the National Security Agency (NSA) and other government bodies that gather information is at its peak, while the legal safeguards that limit their spying are at the weakest point they've been at since they were adopted in the 1970s.

At the same time, local law-enforcement agencies are being increasingly co-opted into the federal government's so-called war on terrorism, infiltrating even peaceful antiwar and civil rights groups in a fashion similar to the COINTELPRO probes that came to light in the early 1970s.

We know about these expansions

of the police state only because of rare whistle-blowers in government and a few big journalistic breakthroughs. The federal government has put its full weight into closing that door and making sure we learn as little as possible about the details and scope of these programs.

So at the same time that the federal government has taken steps to increase its information about all of us, it has taken unprecedented steps to close off what we can know about it. The Bush administration has quietly reclassified tens of thousands of once public documents, adopted a presumption of secrecy in responding to requests under the Freedom of Information Act, and even adopted policies limiting the public's right to information about polluters and other private-sector entities.

It's a trend we were clearly and sternly warned about by founding father James Madison, whose birthday the *Guardian* celebrates every year with this freedom of information issue and our support of the Society of Professional Journalists' James Madison Awards.

"Knowledge will forever govern ignorance," Madison once wrote, "and a people who mean to be their own governors must arm themselves with the power which knowledge gives."

POLICING THE COPS

Given all the secrecy in government these days, it's impossible to figure out just what the federal, state, and local authorities are doing, especially when it comes to law enforcement and anything that comes anywhere near the topic of "homeland security."

Still, there's evidence that surveillance of political dissidents has become widespread and systemic.

Among the tools used to keep tabs on fringe groups are the Joint Terrorism Task Forces, which team FBI agents with local cops. How do they do? That's secret. When we asked the San Francisco Police Department for any documents about the interactions of the local task force and the San Francisco Police Department, we ran right into a bureaucratic stone wall: The single piece of paper the department would release was a vague memorandum of understanding between the SFPD and the FBI.

That means we have no way of knowing whom the group is scrutinizing, or what, if any, rules it has to abide by. All we can tell from the document is that the bureau is devoting at least 27 agents to the task force, while the SFPD has assigned one investigator from the department's Intelligence Unit.

But in other locales, civil libertarians have been able to pry loose some intriguing nuggets from the task forces. Judging from the small pile of documents the American Civil Liberties Union (ACLU) has been able to gather, various task forces are interested in the American-Arab Anti-Discrimination Committee, Greenpeace, People for the Ethical Treatment of Animals, and the Catholic Worker movement.

From a pair of 2001 reports, it's clear the Los Angeles-area task force had a source infiltrate a protest against the national missile-defense system at Vandenberg Air Force Base, near Santa Barbara. The FBI feared a successful protest could cost as much as a million dollars a day and "cause serious damage to the public image" of the Defense Department.

A heavily redacted 2002 report from the same task force shows the law enforcers spied on a conference of Arab Americans at Stanford University. During 2003 a San Diego-area task force tracked the movements of PETA activists, worried the group would mess with the elephant enclosure at the San Diego Zoo. And the *San Jose Mercury News's* Dion Nissenbaum is being awarded a James Madison Award for uncovering documents showing the California National Guard was gathering intelli-

gence information on antiwar groups last year.

In conjunction with us, the local branch of the ACLU is now going after info on the Defense Department's spying program, known by the Tom Clancy-ish acronym TALON. From the one document that's leaked out so far, it seems the Pentagon has been monitoring at least two local groups: Berkeley Stop the War Coalition and UC Santa Cruz Students Against War.

"We want to know what files have been opened up on these students and student groups and whom the information has been shared with," Mark Schlosberg, a police practices expert with the Northern California ACLU, told us. "We do know that the Defense Department has conceded that there are things in the TALON database that shouldn't be there."

The ACLU and this paper filed suit in federal court March 7, asking the Pentagon to expedite its processing of that Freedom of Information Act request, which was originally made in early February.

This newspaper isn't the only one frustrated by government stonewalls. As a matter of official policy, the Bush administration has blunted the people's FOIA tool.

CONTINUES ON PAGE 16, >



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Spying CONT.

STATE OF THE FOIA

Forty years after president Lyndon Johnson signed the federal Freedom of Information Act, the landmark law — which allows the average person to get his or her hands on a wide variety of government documents — has never been more battered and fragile.

The reasoning behind the FOIA is simple: The public has a right to know what's being done with its tax dollars. In theory the law allows the populace to get copies of everything from internal government memos to investigative reports to the e-mails of public officials to computer databases.

Muckraking journalists and activist groups use the law extensively, and many of the biggest journalistic scoops of the past four decades can be traced back to documents obtained using the FOIA.

But the law, of course, includes exceptions for documents whose entry into the broader universe might threaten public safety or national security — and those exceptions have gotten broader and broader during the war-ridden rule of President George W. Bush.

A study released late last year by the Coalition of Journalists for Open Government, a Beltway activist outfit, is edifying. According to the report, in 2004 the Feds slapped down FOIA requests 22 percent more frequently than they did in 2000.

"It's become the default position within the government to withhold information," Pete Weitzel, coordinator for the coalition, says.

The Bush administration's war on the FOIA can be traced to a pair of decisions. First, one month after 9/11, then-Attorney General John Ashcroft issued a memo encouraging all federal departments and agencies to lean toward the side of secrecy when it came to the FOIA.

He began his directive trumpeting the virtues of the law. "As you know, the Department of Justice and this Administration are committed to full compliance with the Freedom of Information Act (FOIA)," Ashcroft wrote. "It is only through a well-

"Knowledge will forever govern ignorance," Madison once wrote, "and a people who mean to be their own governors must arm themselves with the power which knowledge gives."

informed citizenry that the leaders of our nation remain accountable to the governed and the American people can be assured that neither fraud nor government waste is concealed."

But, he went on: "The Department of Justice and this Administration are equally committed to protecting other fundamental values that are held by our society. Among them are safeguarding our national security, enhancing the effectiveness of our law enforcement agencies, protecting sensitive business information and, not least, preserving personal privacy."

Ashcroft then proceeded to lay out a particular loophole in FOIA agencies could use to keep from disclosing information and instructed them to lean toward keeping information confidential.

"You can be assured that the Department of Justice will defend your decisions," the attorney general wrote.

Ashcroft's stance, Weitzel says, "is totally contrary to the position of the previous attorney general [Janet Reno]."

Another player in the gutting of the FOIA is White House chief of staff Andrew Card, who in 2002 sent agency bosses a memo titled "Action to Safeguard Information Regarding Weapons of Mass Destruction and Other Sensitive Documents Related to Homeland Security."

The gist of the memo? Government officials should consider stamping "sensitive but unclassified" on "information related to America's homeland security" — even if hadn't previously been secret. The "sensitive but unclassified" designation ensures the material will never see the light of day.

Weitzel thinks there's a fear factor for bureaucrats handling FOIA requests. "There are sanctions for giving out information your bosses don't want released," he says, noting that there are no rewards for turning over unflattering documents to nosy journalists or pesky activists.

NO LIMITS ON WIRETAPPING

One of most notable and disturbing peeks behind the curtain of government secrecy came in December, when the New York Times reported that in 2001 Bush authorized the National Security Agency (NSA) to intercept the telephone calls, e-mails, letters, and other communications of American citizens without obtaining required court warrants, in clear violation of the law (particularly the Foreign Intelligence Surveillance Act [FISA]) and his own prior public statements.

Many journalists, constitutional scholars, Democrats, and other

concerned citizens rightly criticized the wiretaps (see "The Case for Impeachment," 1/25/06). Yet within days of the revelation, Bush administration officials dropped their stonewalling and denials, not only admitting the information was true but also arguing that the surveillance was legal, necessary, and would continue.

Many noted scholars and believers in open government called it a constitutional crisis. But for most of official Washington and the mainstream media, the incident seemed to pass as just one more in a long line of political scandals.

Complicating matters was the complicity — or at least the passivity — of some top Democrats. It turns out San Francisco's own Rep. Nancy Pelosi, the top House Democrat, knew about the illegal behavior for years and did nothing but privately raise her objections (see "Pelosi Knows about Warrantless Spying," 1/25/06).

Yet there are many who acted, and who continue to sound the alarm that this isn't just another political scandal but an alarming indication of just how secretive and invasive our government has become. The ACLU in January filed a lawsuit on behalf of journalists, authors, scholars, and activist groups demanding an end to the program and more information on who was targeted.

That group has been supported by others, including MoveOn.org, Raging Grannies, and Code Pink, all of whom staged a rally in San Francisco Feb. 22 to protest and raise awareness. Jeffrey Mittman, who is coordinating the campaign for the Northern California ACLU, told the crowd in clear terms the program is illegal, that Foreign Intelligence Surveillance Act warrants have been easy to obtain, and that the only point of the program can be to expand government power and reduce oversight — and that Bush officials are telling lies to hide those facts.

In an interview with us, Mittman said he felt the ACLU's message was starting to get through. "I think we're beginning to see some critical mass on this issue," he told us. "As people think about it more and more, the message is getting through. This is not about liberal lefties; it's about what this country stands for."

Pelosi issued a statement for the event that makes a similar point, albeit one tempered by concerns about not appearing weak on national defense. "As we protect and defend the American people, we must not lose sight of our duty to protect and defend the Constitution and our civil liberties."

The crowd reacted with hostility to the statement, which mildly con-



UCSC Students Against War, a group the documents show was spied on by the Defense Department's TALON program, holds a teach-in last year. | PHOTO BY JOSH SONNENFELD

demned the Bush administration's behavior while allowing for the possibility of giving them great surveillance authority. "It's not enough for Nancy Pelosi to give us the boilerplate to cover her ass," Code Pink's Janet Weil told the crowd, drawing a round of applause.

A handful of other Democrats in the House have not been as willing to give ground as Pelosi has (her office has not returned our repeated calls for further comment). Leading the charge has been Rep. John Conyers of Michigan, who convened a Jan. 20 hearing on the warrantless spying that was fascinating.

"There can be little doubt that we're in a constitutional crisis that threatens the system of checks and balances that have preserved our fundamental freedoms for over 200 years. There's no better illustration of that crisis than the fact that the president of the United States is violating our nation's laws by authorizing warrantless surveillance on United States citizens," Conyers said during his opening statement.

Among those called as witnesses was James Bamford, a journalist and author who was one of 14 parties to the ACLU suit that was filed a few days earlier. Bamford penned two of the most illuminating books ever written about the NSA, *The Puzzle Place* and *Body of Secrets* — the first an exposé for which he was threatened with prosecution, the second (published in 2001) a defense of accountability improvements at the NSA for which he was lauded by the agency.

Yet Bamford now argues that the revelations of warrantless spying are a return to the darkest days of NSA excesses that threatens the work of

journalists like him (who need to be free to speak to sources in other countries who might be construed as having terrorist ties) and this country's most cherished ideals.

In his testimony to the Conyers committee, Bamford talked about how the long record of domestic surveillance excesses (from COINTELPRO to Watergate) that came to light in the 1970s were investigated by a committee headed by Sen. Frank Church, who said, "If this government ever became a tyranny, if a dictator ever took charge of this country, the technological capability that the intelligence community has given the government could enable it to impose total tyranny, and there would be no way to fight back, because the most careful effort to combine together in resistance to the government, no matter how private it was done, is within the reach of the government to know. Such is the capability of this technology."

As a result of those findings, Congress passed FISA, explicitly stating that the president cannot order wiretaps, even in a time of war, for more than 15 days without approval from the court that the law established. In the time since FISA passed, the power of the NSA to collect and analyze information has increased tremendously.

"Today, the NSA is the largest intelligence agency on earth and by far the most dangerous if not subjected to strict laws and oversight. It has the ability to virtually get into someone's mind," Bamford told the committee.

Yet the position of the Bush administration is that it may listen to anyone who communicates with any-

one suspected of having ties to terrorists — and it will not provide a definition of "ties to terrorists" (or even "terrorists" for that matter) or any information on those it has targeted.

So while the government has gained the ability to obtain the "total information awareness" it once sought, the public's right to learn about its government has been severely curtailed.

RECLASSIFIED DOCUMENTS

Helene Whitson worked through nearly four decades and a dozen presidencies as an archivist for San Francisco State University.

Excitement fills her voice when she talks about history's paper trail. She guessed that the school has around 400,000 local, state, and federal government documents.

"When people find out what archivists do, they want my job," she said. "It's so unique. It's the best job. You learn so much."

So when the *New York Times* and the National Security Archives at George Washington University disclosed in late February that a secret federal program has for six years reclassified approximately 9,500 documents and 55,500 pages of previously available federal records, Whitson says she was appalled.

The National Security Archives, founded in 1985 by a group of journalists and scholars, maintains a centralized repository of about two million pages of material declassified under the FOIA. The organization, with the help of a visiting fellow named Matthew Aid, discovered that since at least 1999, the Pentagon and a number of US intelligence agencies have ordered the reclassification of

CONTINUES ON PAGE 18 »

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Spying CONT'D

tens of thousands of pages of government documents, some of which seemed to do nothing more than reveal ineptitude on the part of defense and intelligence officials. One document, for instance, showed that prewar intelligence had badly underestimated China's planned involvement in the Korean War.

"This episode reveals an enduring culture of secrecy in the US government and highlights the need to establish measures prohibiting future secret reclassification programs," Aid said in the National Security Archives report.

Since the story broke and historians lashed out bitterly, the federal government's head archivist Allen Weinstein, demanded a moratorium on reclassifications while the Information Security Oversight Office conducts an audit. The uproar surfaced as the Bush administration faces ongoing criticism over its penchant for secrecy and the legal limits of executive privilege.

Whitson said that, unfortunately, she's repeatedly witnessed the cycle of fear that so often leads to the suppression of free information. She said

general archival access seemed to taper off during the Reagan administration. But as the National Security Archives noted in its report, an executive order under President Clinton instituted a bulk declassification of historical federal records that the Central Intelligence Agency and other agencies later complained included still sensitive information. The report states that while the program began in the late '90s, since President George W. Bush took office, the scope of the reclassification program and the withdrawal of government documents from public view has grown quickly on his watch.

Whitson said archivists often worry they'll be held responsible for revealing something sensitive or classified. But her greatest concern, she said, is that historical documents, classified or not, are properly maintained in lasting formats.

"It's scary to be an archivist, because you just don't know," she said. "You have the power to change history. They're not allowing (archivists) the full range of documents to make the right decisions."

SHIELDING POLLUTERS FROM SCRUTINY

The new pendant for secrecy has

even spilled over into the private sector, which the White House is helping to shield from public scrutiny. Capitol watchers are tracking a disturbing trend: The US Environmental Protection Agency is getting softer and softer on polluting industries, allowing them to report less and less information about their use of hazardous chemicals to the ecowatchdog.

At issue is the EPA's Toxic Release Inventory, a massive data compendium cataloging the use of gnarly chemicals on a factory-by-factory basis. Since 1988, the TRI, which tracks roughly 650 chemicals at thousands of industrial sites, has been a key tool for community leaders, greens, and journalists.

Thanks to the TRI, Sean Moulton, an expert on the program, says, "ordinary citizens feel capable of calling up a company and saying, 'I have concerns about the chemicals you're using. I'm talking to my neighbors about it.'"

Moulton's group, OMB Watch, and Environmental Defense have all built Web sites around the TRI, allowing anybody surfing the Web to learn how much filth the neighborhood plastics plant or metal-plating shop is belching into the sky.

But the Bush crew seems to have

little love for the TRI, which is compiled annually. In 2004 the official report, which had previously run hundreds of pages, was chopped down to six pages.

Now the EPA is aiming to further hack at the TRI. In October 2005 the agency announced plans that would exempt about 1,000 facilities from the TRI program and reduce the amount of data thousands of other businesses are required to submit. The program would also become biannual rather than yearly.

"It feels to me like they're trying to downgrade the entire program," Moulton says.

The EPA's explanation? The agency says the planned changes to the TRI would reduce the "burden" on businesses by cutting down on the amount of paperwork they have to compile and would save the EPA roughly \$2 million a year in administrative costs.

Industry has already had some success at reducing the amount of information available about chemicals. In May 2005 the EPA lost an appeals court ruling over methyl ethyl ketone, a solvent used in lacquers, inks, oils, and paint removers.

The decision, prompted by a suit brought by chemical manufacturers,

forced the EPA to yank the solvent from its list of toxic chemicals, even though it's a proven precursor to atmospheric smog, which has well-documented human health effects. The chemical has also been linked to nervous system problems.

After a win in the lower court and a loss in the appellate court, the Bush administration chose to quietly give up the fight rather than appealing the case to the Supreme Court.

Moulton thinks the EPA wimped out. "As far as I can tell, there's a lack of dedication from the government to defend this program. It was a lackluster effort. As soon as they lost, they walked away."

When government shields information it considers vital to national security, some might be tempted to assume it has good reason. But when secrecy becomes official policy in a broad range of areas, those who inherit Madison's legacy should be concerned that the people's power is being usurped.

Because, as he put it, "The truth is that all men having power ought to be mistrusted." **SFBG**



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A citizens' guide to fighting secret government

By Erica Holt, Erin Podlipnik, and Amanda Witherell
> news@sfbg.com

It's tough to fight City Hall — and a lot tougher to fight the White House. As we report in this issue, there's a concerted national effort to clamp down on public information, starting with the Bush administration, and that attitude trickles down to every level of government. Fortunately for journalists, civic activists, community watchdogs, and general hell-raisers, there's hope: A long list of organizations provide help and support on the FOI front. A selective list is published below; a much longer version is on the Web at www.sfbg.com.

The California First Amendment Coalition (415-460-5060, www.cfac.org) is an independent, nonpartisan, nonprofit organization whose mission is to "promote and defend the people's right to know" by improving compliance with state and federal access laws. CFAC's Web site contains an archive of articles dealing with freedom of information issues, the texts of state FOI laws, and other useful resources. They provide a free, legal hotline for guidance and questions concerning government access. A form is posted on the Web site (www.cfac.org/Lawyers/lawyers_network.html), and once submitted, a lawyer from the national law firm Piper Rudnick will be in contact within 48 hours.

The California Newspaper Publishers Association (916-288-6015, www.cnpa.com) is the umbrella organization to which most newspapers in the state belong, so it has an acute interest in open government. Its *FOI Watch* newsletter (also available online) includes a clearinghouse of sunshine news from around the state.

Californians Aware (916-487-7000, www.calaware.org), run by former CFAC general counsel Terry Francke, helps activists and organizations access public meetings and records and offers resources on the Web for citizens, public officials, journalists, and attorneys. Free legal advice is available upon request, and forms are provided on the Web site.

The Center for Investigative Reporting (415-543-1200, www.muckraker.org) Web site provides FOI information, tips for journalists, and updates on past CIR investiga-

tions.

The DataCenter (800-735-3741, www.datacenter.org) provides on-call research, consultation, and referrals to justice organizations regarding FOI issues. It also offers research and action training. Services are free or sliding scale, depending on one's ability to pay.

The Electronic Frontier Foundation (415-436-9333, www.eff.org), a digital civil liberties organization, works to protect digital free speech, privacy, innovation, and consumer rights on the Internet. EFF provides stories and alerts on its Web site, with daily updates. EFFector, an e-mail newsletter, is available through the site.

The First Amendment Project (510-208-7744, www.thefirstamendment.org) is a nonprofit public interest organization that provides free and low-cost legal representation, and educational resources for journalists, public interest organizations, and individual citizens with public records and FOI-related issues. In a joint publication effort with the Society of Professional Journalists, the project offers four free pocket guides: on the Brown Act, California's Open Meeting Law, accessing court records, and protecting confidential sources. The Web page has information on using the California Public Records Act as well as on getting court records.

Media Alliance (510-832-9000, www.media-alliance.org) is a nonprofit media center that offers classes on journalism skills and coordinates media activism campaigns, including those defending press freedom.

The Northern California Chapter of the Society of Professional Journalists (415-749-5451, www.sbj.org/norcal) has a FOI committee that fights for open access to information and educates members of the public on FOI issues. The group acts as a resource and advocate for citizens on FOI issues and provides an e-mail list for journalists and others involved in FOI and First Amendment issues in California. It also hosts the James Madison FOI Awards. For information about the FOI committee, e-mail chairman Matthew Hirsch at mhirsch@alm.com. SFBG

A longer, more extensive version of this resource guide is available at www.sfbg.com.



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Fighting the battle for open government is tough work and often goes unrecognized. But in an era when government secrecy is growing fast, the people and organizations that work tirelessly to keep the people's business open to the people are genuine heroes. Every year the Society of Professional Journalists' Northern California chapter honors some of these people with the James Madison Awards. Below are this year's winners.

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JOURNALISTS
Vanessa Hua (see page 20)
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Tom Campbell and Elizabeth Patterson (see page 22)

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A dinner honoring this year's winners will be held March 16 at Sinbad's Restaurant in San Francisco. For tickets or details call (415) 749-5451 or go to www.spj.org/norcal.

For full information about the James Madison Awards winners (with photos), links to information about National Sunshine Week, and ongoing updates and news flashes from local, national, and international FOI and free-speech groups, go to www.sfbg.com.



Print Vanessa Hua

By Erin Podlipnik
> news@sfbg.com

It would be hard for the James Madison Award judges to overlook a scoop that brought down a top elected state official or the dedication of a reporter who spent her free evening hours sifting through non-profit organization tax forms and making photocopies of anything she could get her hands on.

San Francisco Chronicle reporter Vanessa Hua began with a tip from a loyal source in the San Francisco Asian community, then spent three and a half months following the paper trail that led to a story exposing campaign finance fraud orchestrated by Julie Lee, a top Democratic Party fund-raiser, a mayoral appointee to the San Francisco Housing Authority, and founder of the Neighborhood Resource Center (NRC).

Through documents obtained under the California Public Records Act, Hua was able to show how Lee laundered public funds and other money into Kevin Shelley's 2002 campaign for secretary of state. The scandal unfolded during a series of stories, triggering an official probe that ultimately forced Shelley to resign in disgrace.

The story took off after Hua found a grant line item stating that, in 2002, Shelley helped set aside \$500,000 for the NRC to build a community center in the Sunset District. The center was never built. Hua and her longtime colleague Christian Berthelsen, now a *Los Angeles Times* reporter, started making record requests and collecting bank, tax, and real estate records, community center invoices, and anything that would track the money and names of people involved.

"There is this investment in time when going through records where you think 'Is this going to lead anywhere?'" Hua told the *Guardian*. "But the records are very important because you never know how they will work together to tell you something."

As the reporters received packages of documents that seemed to be missing some key filings, Hua became suspicious. There was no trace of the \$500,000 grant in three years of tax files, and in four years Lee had not even applied for a construction permit for the supposed community center.

Based on bank transactions, an online database maintained by the secretary of state, and information received from the State Controller's Office, five suspicious donations to the Shelley campaign were found. Around the same time, Lee paid the donors a comparable sum for their alleged work with the community center.

Real estate records and follow-up interviews further showed that Lee had illegally funneled \$125,000 in public funds and coerced real estate clients into donating to the Shelley campaign.

"Working on this story was engaging because Vanessa really gets you excited," Berthelsen told us. "She will make 50 phone calls just to get one fact correct, because that's the kind of reporter she is."

Lee has been indicted by a federal grand jury for fraud, witness tampering, and embezzlement, and by the state for forgery and grand theft. Both cases are in the pretrial hearing stage but will be moving forward later this year.

Hua hopes her success on this story sends a hopeful message to other reporters: "I hope this shows that this type of reporting can be done at the local level by beat reporters." **SFBG**

Broadcast

KGO's I-Team



By Hunter Jackson
> news@sfbg.com

TV news reporters aren't usually thought of as prying investigative journalists. But the work of Dan Noyes and producers Beth Rimbey and Ken Miguel of KGO-TV's I-Team on San Francisco's disaster plan last fall raised crucial questions about the city's emergency preparedness. In the process they touched some raw nerves and landed themselves on the wrong side of the Mayor's Office.

Prompted by the London subway bombings last summer, the I-Team began looking into San Francisco's disaster plan. What if something similar happened here? Would we be prepared to deal with

it? After requesting and digging through public documents from the Office of Emergency Services and Homeland Security (OES&HS), Noyes and his team concluded the plan was incomplete.

The investigation led to more digging and further inquiries regarding the competence of OES&HS executive director Annemarie Conroy — who, like former Federal Emergency Management Agency director Michael Brown, has little experience in emergency management — and the effectiveness of the city's allegedly flawed emergency siren. Taken together, the series reveals the extent to which San Francisco, a city located on a major, active earthquake fault line, is unprepared for a disaster.

The information wasn't easy to come by. From the beginning, according to Rimbey, the team was received with trepidation and routed through the Mayor's Office. The Mayor's communications director Peter Ragone rejects this allegation, but Noyes maintains that Mayor Gavin Newsom's administration has been less than cooperative. He claims the OES&HS was surprisingly hesitant to release records and turned to technicalities to make things more difficult for the I-Team. In fact, Noyes says, they still have not received files requested as early as July, records that are supposed to be public. Attorneys on both sides are now involved in the dispute.

"Over all the years of doing this stuff, we've made a lot of FOIA [Freedom of Information Act] requests," says Noyes, who has been a journalist for 25 years. "I've never had someone be so reluctant to give up what's public. This is the worst example I've seen, ever, of public officials who refuse to give up public documents."

Running up against a wall strengthened the determination of Noyes, Rimbey, and Miguel, and at the same time made it clear they were on to something. "They made it worse for themselves because the more they tried to deflect, the more it seemed like there was something going on they didn't want to talk about," Miguel says.

The evasive tactics used by City Hall did not end with withholding documents. "Newsom and his people made it clear to all city departments that if they're dealing with us, they've got to keep us at arm's length," Noyes claims. "City departments aren't allowed to talk to us

CONTINUES ON PAGE 22 >

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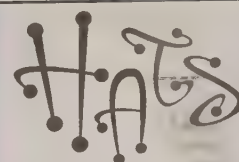
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Public Officials

Tom Campbell and Elizabeth Patterson

By Nick Rahim
news@sfbg.com



In late 2001 the city of Benicia paid \$50,000 to settle with attorney Michael H. Remy after Mayor Steve Messina barred him from speaking to the City Council.

"We had a bad history of not having a good open government," Tom Campbell, a former council member, told the *Guardian*.

Campbell and councilmember Elizabeth Patterson began working in 2003 to develop an open-government policy in Benicia. They helped create a Sunshine committee to draft an ordinance similar to ones in place in Oakland and San Francisco.

Among the proposals: allowing the public to speak at all city meetings and providing greater accessibility to all records, agendas, and minutes.

Patterson and Campbell both

stressed that the ordinance was aimed not just at government procedure but also at ensuring that members of the public were aware of their rights.

At first the two activists thought it would be easy. Given the small size of the city and its government, Patterson and Campbell anticipated the ordinance would be finished and passed in a matter of months. Instead it took two years.

"People are in favor of open government just as long as it does not involve them," Campbell told us.

The Sunshine Committee faced the same problems that open-government forces have faced in other cities. For starters, they realized that a lot of public money goes to non-profit organizations — but those

groups don't want to be subjected to scrutiny.

The committee ultimately compromised with the nonprofits, including Benicia's Chamber of Commerce, agreeing that those groups would not have to disclose the specific allocation of funds within the organization.

The second obstacle was Mayor Messina. The Sunshine Committee wanted to create an independent agency, similar to San Francisco's Sunshine Task Force, to ensure that city officials followed the law. But Messina said that would only add another layer of bureaucracy to city government.

Patterson and Campbell wouldn't budge on that point. With guidance from Terry Francke, general counsel for Californians Aware and former counsel to the California First Amendment Coalition, they insisted that an independent commission was absolutely necessary. A sunshine ordinance "is only as good as its independent commission," Patterson told us.

The Sunshine Ordinance, which includes an independent oversight commission, finally passed on June 21, 2005, by a 4-1 vote. The lone dissenting vote came from Mayor Messina.

Campbell stressed the importance of both the public and elected officials continuing to work for greater openness in government, saying, "Nothing is etched in granite, it can change, and you can lose what you spent a long time working on really fast." **SFBG**

KGO's I-Team CONT'S

directly or deal with us directly without the Mayor's Office being involved."

The relationship between the I-Team and the Mayor's Office has reached a point where Noyes says Newsom won't sit down with him for an interview or allow him to interview OES&HS's Conroy. More generally, the team believes the station received unofficial sanctions. "Other reporters have shown up to do their jobs at press conferences and were told, 'We don't deal with Channel 7,'" Rimbey says.

The I-Team says the Mayor's Office accuses them of having an

agenda, which they strongly deny. "We're basically just asking the questions the public asks. It's nothing personal," Noyes says. "We've got no agenda — we just know a good story when we see one."

Ragone disagrees with the I-Team's characterization of the response of the Mayor's Office to their investigation, as well as to the findings of the reports themselves. "The series was severely flawed and ignored basic and objective facts that were part of the public record," he wrote in an e-mail, which was how he insisted on dealing with questions from the *Guardian*. "In truth, the city's OES was well on its way to taking concrete steps to improve preparedness long before

Dan Noyes's reporting. A cursory review of the public record would have made that clear."

Yet Ragone did not cite any of the inaccuracies that he's alleging, nor did he respond to our request that he do so. And the I-Team stands by its reports, has not aired any corrections, and maintains the Mayor's Office has not pointed out any specific factual problems with the series.

The I-Team plans to keep on asking the hard questions and digging through mountains of public records. "Asking for this information is important," Noyes says. "You've got to have open government — if it's not open, there are some serious problems for the future." **SFBG**

Octavia

By Annalee Newitz

> inmourning@techsploitation.com

TECHSPLIOTATION I spent all day wrapped in a blanket, barely noticing my body except to reposition it when some part went numb. I was reading

Octavia Butler's latest book, *Fledgling*. It's the tale of Shori, a vampire whose mother has genetically engineered her to be black so she'll resist the sting of sunlight better than her pale-skinned relatives. Some of the other vampire families in their community hate the idea of genetic engineering and racial mixing. Their vendetta against Shori and her family propels the narrative into fascinating new territory: It's a polyamorous romance, a horror epic, and, ultimately, a vampire courtroom procedural.

Nobody could have written this novel but Octavia Butler. Only she could handle themes like vampire racism as well as what it's like for a young woman to manage multiple sexual relationships with the humans who are her symbionts (I bet you can guess what that means). Butler's writing is a rare combination of fantastical and pragmatic: She can invent a new species, place it in a detailed alternate world, and yet never forget that her characters need to eat and go to the bathroom. She isn't afraid to compromise her point-of-view characters' morals and make them deal with it. She isn't afraid to kill characters you love and make you deal with that. *Fledgling* promised to be the first of a new series — Butler is fond of writing several novels with overlapping characters — and *Fledgling* ends before Shori attains her full adult powers.

Sadly for all of us who loved Butler, she died of a sudden stroke Feb. 24 — she was 58 and at the height of her prowess. She leaves behind some of the greatest science fiction and fantasy novels ever written, along with many mourning fans like myself. We still can't believe we've lost our only source of stories that deal with mind-bendingly cool aliens and monsters as well as the everyday political issues of gender, race, and class.

In genres still populated mostly by white boys, Butler was proud to be a black feminist. While other pop writers like Greg Bear and Anne Rice casually (and unconsciously) offer readers all-white, mostly male casts of characters, Butler just as casually gave her readers black women. As Massachusetts Institute of

Technology prof Henry Jenkins writes, however, Butler didn't ever weight her stories down with simplistic, antiracist allegories. Identity politics are simply a concern her characters can't dismiss.

One of my favorite Butler novels is in her wide-ranging Patternmaster series. Called *Mind of My Mind*, it's about a revolution of ghetto telepaths — the descendants of an African immortal — who quietly take over a rich, white neighborhood in Los Angeles after they discover they can control minds. Other novels in the same series ask questions many writers would be terrified to approach: What would happen if Africans were running their own eugenics programs? Are female tyrants worse than male tyrants? Is colonization always a bad thing?

In her Lilith's Brood series, Butler creates the Oankali, a group of non-hierarchical, ecoconscious aliens who have three genders. Unfortunately, they can only reproduce by colonizing and merging with other species whole-cloth. Lilith, the first human they contact, fights to maintain an independent human culture even as she is gradually seduced by the Oankali and bears their hybrid children. (Did I mention the hot, mind-control tentacle sex? Yes, yes, yes.) In the novel *Kindred*, we find a similarly conflicted character whose concerns are less alien: A time-traveling black writer from the 1970s must ensure her existence by encouraging her female ancestor, a slave in the antebellum South, to bear the child of her white master.

It's only been a few weeks since I finished her latest book, and a few days since she died, but already I sorely miss Butler's bravery and unabashed imagination. In a culture where political novels are only valued if they are "literary," and science fiction is only valued if it's "entertaining," she wrote page-turners that forced me to rethink contemporary American politics in ways Thomas Pynchon never will.

When asked what motivated her to start writing, Butler always told the same story. As a kid, she devoured her first science fiction movie, a B flick called *Devil Girl from Mars*. As it ended, she thought, "Anyone could write a better story than this."

Few will ever write stories better than Octavia Butler. I will always be rereading her. **SFBG**

Annalee Newitz is a surly media nerd who has nothing sarcastic to say for once.

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MARCH 8-14, 2006 ANIMAL CHARM

By Johnny Ray Huston
johnny@sfbg.com

I call 'em as I see 'em, and I've seen a lot of local art that seems indebted to the animal and nature imagery of Lena Wolff. I don't think any of those derivative folks render deer, birds, and other beauties with quite the same politicized, light touch, though. Some big-name Mission School graduates might agree.

In recent years Wolff has had a show at the SF Arts Commission Gallery, and she and fellow beast master C. Ryder Cooley have collaborated on a show at the LAB, a mural at Clarion Alley, and now another small collection of letters and drawings.

BIOPHILIA

Through April 9
 Reception Sat/11, 6-9 p.m., with music by Cooley and Stormy Night Needles and Pens
 483 14th St, SF
 (415) 255-2534
www.needles-pens.com



WEDNESDAY MARCH 8

FILM

"Africa Metropolis Film Series"

Flashing a seductive smile that telegraphs her I-love-trouble approach to life, the title character of *Karmen Gei* romances men and women, escapes jail, disrupts a wedding with an explosive dance-off, and ultimately flames out with all the drama befitting a truly operatic diva. Senegalese director Joseph Gai Ramaka's vibrant spin on Georges Bizet was a hit at the 2002 San Francisco International Film Festival, and it's back where it's best enjoyed — on the big screen — to kick off the Africa Metropolis Film Series, presented by California Newsreel, the Museum of the African Diaspora, the San Francisco Film Society, and the Yerba Buena Center for the Arts. Future films include *Fintar o Destino* (Dribbling Fate), Fernando Vendrell's Cape Verde-set drama about a middle-aged shopkeeper who reclaims his soccer dreams

when he becomes a coach, and, from Gabon, *Dolé* (Money), about a group of teens whose obsession with cash proves to be their downfall. (Cheryl Eddy)

7:30 p.m.

Also April 12, May 10

Yerba Buena Center for the Arts
 701 Mission, SF

\$5-\$7

(415) 487-ARTS

www.ybca.org

MUSIC

Jackie-O Motherfucker

Since Jackie-O Motherfucker's inception, the Portland, Ore., collective has executed epic orchestrations that mesh a diverse array of musical genres — art rock, free form jazz, hip-hop, electronic music, and video art cleverly pieced together in experimental compositions that rely heavily on improvisation. Initially a duo, the band has expanded to include the helping hands of over a dozen musicians scattered throughout the United States. Critics have praised J-OM's stylistic adeptness at



assembling song structures, and they have garnered a remarkable fan base with jaunts to the All Tomorrow's Parties Festival and tours with Godspeed You Black Emperor! *Flags of the Sacred Heart* (ATP Recordings) is the J-OM's most solid output since 2000's seminal *Fig. 5* (Road Cone) and encompasses stellar arrangements of Americana, a cappella choruses, and spiraling hums. (Chris Sabbath)

With Tarentel, Sic Alps

9 p.m.

12 Galaxies

2565 Mission, SF

\$8

(415) 970-9777

www.12galaxies.com

DANCE CLUB

Nitevibe's fourth annual DJ DreamTeam

The electronic dance music Web site Nitevibe may have conducted the readers' poll, but its DJ DreamTeam showcase tonight at Club Six might as well have been sponsored by Burning Man. Perpetual playa

favorite Lorin (a.k.a. Bassnectar) once again tops the list, and he'll be joined on the decks by other winners with huge followings in the Burning Man world: Smoove, Jondi and Spesh, M3, Laird, Seven, and Mancub. All were among the top 10 finishers in the recent poll. This year Nitevibe has gotten hip to its audience, separating its showcase into two nights rather than one, and sending its clubber favorites (Mark Farina, Miguel Migs, and David Harness) over to Ruby Skye — a venue that many burners don't like — the next night. Rounding out tonight's lineup are two DJs with big burner followings who also finished strong in the poll: Syd Gris and Scott Carrelli. (Steven T. Jones)

9 p.m.-5 a.m.

Club Six

Also Thurs/9, Ruby Skye

60 Sixth St., SF

\$15 presale; call for door price

(415) 863-1221

www.djdreamteam.com

MUSIC 11

ART 52

STAGE 55

EVENTS 59

FOOD + DRINK 60

FILM 68



THURSDAY MARCH 9

MUSIC

Honeydew

Seduction, longing, ferocity, and fragility seep through every note and word that Honeydew play. This bossa nova lounge ensemble, led by songstress-flutist-oboist Amber Lamprecht and guitarist Jordan Hayes, delivers a smooth package of old-world sounds reminiscent of eastern Europe but with a modern twist. Lamprecht provides raw and passionate vocals, a perfect contrast to Hayes's sensitive guitar work, while local percussionist extraordinaire Zach Hash adds tasteful rhythms. Tonight Honeydew lends their talents to Creativity Explored — a nonprofit visual arts center for the developmentally disabled — which is hosting a reception for “Vessels,” a collection of artwork focusing on nontraditional, three-dimensional containers. (Eliana Fiore)

7–9 p.m.

Creativity Explored

3245 16th St., SF

Free

(415) 863-2108

www.creativityexplored.org

FRIDAY MARCH 10

FILM

Punk Grrrl

Ah, '80s teensploitation. You can almost smell the jelly shoes and insolence. As part of its ongoing “Midnites for Maniacs” series, the Castro Theatre presents three rad nuggets under the rubric of “Punk Grrrl.” The 1983 classic *Valley Girl* is a bit of an odd choice, although the titular tubular chick does fall for a “punk” boy (Nicolas Cage and his triangular chest hair). More appropriate is *The Legend of Billie Jean*, a tale of a Texas trailer park outlaw (Helen Slater) who becomes a media sensation. *Billie Jean* mashes Joan of Arc and Bonnie Parker into sheer multiplex magic, but the highlight of the evening is

Ah, '80s teensploitation. You can almost smell the jelly shoes and insolence.

an ultrarare screening of *Ladies and Gentlemen, the Fabulous Stains*, a faux-gritty exposé of a Runaways-style girl group. This is the last-known print in existence, so see it now before it becomes as tattered as star Diane Lane's ripped leotards. (Michelle Devereaux)

7:30 p.m., 9:45 p.m., midnight
Castro Theatre
429 Castro, SF
\$10 for all three films
(415) 621-6120
www.castrotheatre.com

SATURDAY MARCH 11

THEATER

Juan Gellon Dances for the Sun Between *The Passion* and the president, evangelicals are having a very good early 21st century. But what would happen if a new messiah appeared —

and he didn't happen to share their conservative ideas? Dominic Orlando's *Juan Gellon Dances for the Sun* — presented in its world premiere by Crowded Fire Theater Company — asks this question, as well as others that crop up along the way: So, what *is* it like to date a dude who can perform miracles? Count on Crowded Fire to deliver its trademark brand of thought-provoking, expertly performed entertainment under the sure hand of artistic director Rebecca Novick. (Eddy)

Previews Sat/11, Mon/13, and March 16–17, 8 p.m.; opens March 18, 8 p.m.
Runs Thurs.–Sat., 8 p.m.; Sun., 2 p.m. Through April 8.
Traveling Jewish Theatre
470 Florida, SF
\$18–\$30
www.crowdedfire.org

FILM

Ed Wood Film Festival

“Our newly released *Orgy of the Dead* will be a pleasant surprise,” Edward D. Wood Jr. writes in his memoir, *Hollywood Rat Race*. “It was filmed using exciting color.” Sadly, *Orgy* isn't part of the Castro Theatre's Ed Wood Film Festival, but surely Ed would be happy to hear that his undisputed masterpiece, *Plan 9 from Outer Space*, will be screening in an “exciting” color print for the very first time. Thrill to the richly hued ochres of the cardboard headstones! Delight in the romantic azure of Tor Johnson's suit jacket! Swoon over the deep, uh, blacks of Vampira's gown! Well, hopefully the aliens are green or something. Tonight's opening promises to be a “wild red carpet affair” featuring stars from the film (“subject to availability,” but you've gotta

CONTINUES ON PAGE 26»

Biophilia by Lena Wolff (see intro); Diane Lane in *Ladies and Gentlemen, the Fabulous Stains* (see Fri/10); *Plan 9 from Outer Space* poster (see Sat/11); Spinto Band (see Sun/12); *Transformers* (see Sun/12); *Karmen Gei* (see Wed/8)

TRANSFORMERS PHOTO BY
REVEREND MICHEL

03.08.06. New Wednesdays MINX All Female Artists iPod Raffle Every Wed.

10p-12a - ShDOey (In Deep/Spunk)
12a-2a - LadyHouse (Femme DJs)
2a-4a - Queen Agnes B (Femme DJs)

03.09.06. Thursday Windup. 10p-4a

03.10.06. Friday Fag Fridays. 10p-6a

03.11.06. Saturday
Ascension. 6a-1p.
Tracy & Jim Hopkins

Reggae Gold. 10p-5a

03.12.06
T-Dance™. 6a-8p
with Special Guest DJ/Producer
GUY GERBER

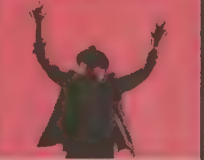
Super Soul Sundayz. 8p-4a
We Walk to Dance Tour w DJ/Producer
Franck Roger and David Harness

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THURSDAY MARCH 9
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9pm \$10.00

FRIDAY MARCH 10
GUSTY JANN
8:30 & 10:30 pm \$15.00

SATURDAY MARCH 11
ROSE CITY KINGS
8:30 & 10:30 pm \$15.00

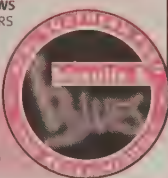
SUNDAY MARCH 12
KROISCU
8:30pm \$10.00

MONDAY MARCH 13
BLACK BURGER BLUES BAND
8:30pm \$10.00

TUESDAY MARCH 14
PAT TUESDAY BAND
9pm \$10.00

WEDNESDAY MARCH 15
LARRY LAKER AND THE BLACK
DIAMOND BAND
9pm \$10.00

UPCOMING SHOWS
3/16 BONE DRIVERS
3/17 SHANE
DWIGHT
3/18 CARLOS
GUITARLOS
BIRTHDAY BASH



THE SAN FRANCISCO BAY GUARDIAN PICKS

PICKS CONT.

figure if they're not already dead, they're probably available). Let the grave robbing commence! (Devereaux)

7 p.m.
Also Sun/12, 2 p.m., 4 p.m., 6 p.m.,
8 p.m.
Castro Theatre
429 Castro, SF
\$9
(415) 621-6120
www.castrotheatre.com

SUNDAY MARCH 12

MUSIC

Spinto Band

When I first heard the song "Oh Mandy" by the Spinto Band, it never occurred to me that the six members of the band barely have 100 years of living between them. Though their ages range from 18 to 22, the Spinto Band's talent defies the numbers. Nick Krill's nearly indecipherable falsetto vocals are at times reminiscent of the range and complexity of those of Clap Your Hands Say Yeah's Alec Dunsforth, while the upbeat and unabashedly catchy stylings of the Spinto Band's *Nice and Nicely Done* (Bar/None Records) are a delicate blend of Franz Ferdinand's dance flair and the quirky charm of Architecture in Helsinki. Local lovelies Minipop, with their own special recipe of saccharine pop that will leave you wanting seconds, open tonight's show. (Jenny Miyasaki)

With Minipop
9 p.m.
Cafe du Nord
2170 Market, SF
\$10
(415) 861-5016
www.cafedunord.com

QUEER PERFORMANCE

"Cirque du So Gay"

For many, the words *Harry Potter* drag will no doubt be sufficient inspiration to leave the house for a new semiregular night of queer performance at Oakland's Bench and Bar. But the promoters of "Cirque du So Gay" — local drag troupe (and three-time Best of the Bay winners) the Transformers — have gathered together a host of magically queer talent to perform alongside the sure-to-be-enchanting Hogwartz Express. Boston-based drag king crooner Heywood Wakefield and fellow out-of-towner the Cuntessa, a satirist and "crotch puppeteer" from Philadelphia, stop off in Oakland as part of their national "I'll Show You Mine" tour. And sharing the stage with them are those

dancin' fools the Transformers as well as local political dragsters the Citizen Kings. (Lynn Rapoport)

9 p.m.
Bench and Bar
2111 Franklin, Oakl.
\$5-\$10; no one turned away for lack of funds
(510) 444-2266
www.bench-and-bar.com

MONDAY MARCH 13

AUTHOR READING

Third 2006 Progressive Reading

At February's "Progressive Reading Series," Tobias Wolff delivered a tale of obituary writing gone awry, and Jonathan Ames sent his audience rushing home to "sit like hens" on their lovers' faces. If that evening was any indication, tonight's rendition of author Stephen Elliott's monthly literary salon supporting progressive congressional candidates should provide a provocative blend of the ruminative and the ribald. Ever considered a career in backward running? Joshua Davis tells of his forays into the world's most unusual competitions. Ever wonder

how Beth Lissick treads the line between strap-on sex and strap-in stroller? Find out — she'll be reading from her memoir. Also filling the bill are poet Geoffrey Brock, gay activist Kirk Read, and short-story writer Julie Orringer. Proceeds support the Fighting Dems, a group of Iraq war veterans running for elected office. (Caitlin Van Dusen)

7 p.m.
Make-Out Room
3225 22nd St., SF
\$10-\$20 sliding scale (\$30 includes a copy of the political fiction anthology *Stumbling and Raging*)
(415) 647-2888
www.makeoutroom.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



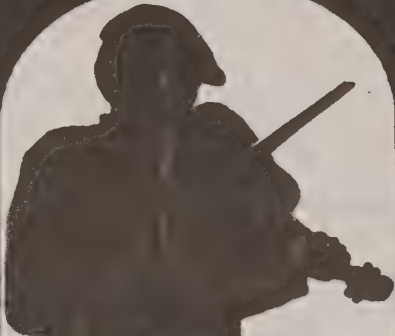
LOCAL ARTIST:
Amy Rathbone

TITLE OF PIECE: *Thus*

THE STORY: Working in both two and three dimensions, San Francisco artist Amy Rathbone applies vast spectrums of scale and weight, which helps balance and reveal the less apparent elements. Typical materials used in her installations include wire, ink, and spray paint. Rathbone had a solo show at New York City's Priska C. Juschka Fine Art in January 2006.

Hemlock
Tavern
1131 POLK ST.
between Post & Sutter
415/923.0923
WWW.HEMLOCKTAVERN.COM

WED 3/8	BREEZY DAYS BAND CHINATOWN BAKERIES, JEAN MARIE	9:30PM \$6
THU 3/9	THE TWOTS SAINT BASTARD, MCCODS	9:30PM \$6
FRI 3/10	VOXTROT WE ARE WOLVES KISS ME DEADLY	9:30PM \$10 (ADV. TIX ON SALE AT HEMLOCK)
SAT 3/11	MINMAE RAT PAKTHA VOGELBACHER GWENDOLYN (LA)	9:30PM \$7
SUN 3/12	VIRGIL SHAW BAND	2 SEATS 9:30PM \$7
MON 3/13	PUNK ROCK SIDESHOW	10PM FREE EVERY MON
TUE 3/14	THE BRUISES WHAT X IS TRYING TO SAY	9:30PM \$5
WED 3/15	MURDERMURDER & LEAVENWORTH GHOST TO FALCO SHARKY HANDS ETTRICK	9:30PM \$6
THU 3/16	CITAY (RECORD RELEASE) SIC ALPS	9:30PM \$6
FRI 3/17	THE MASS. SUBARCHONID SPACE FLOATING GOAT (CD RELEASE)	9:30PM \$7
SAT 3/18	NUMBERS RUCKWOLF, MARY SCARLE	9:30PM \$8
SUN 3/19	MURPHY & DJ KENTANKEROUS	9PM FREE
TUE 3/21	THE POINTS (FLAPPING JET) THE SPINNS (NO), THE TOUCH ME NOIS	9:30PM \$6



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SAT 3/11	THE AMAZING EMBARRASSONICS (KARAOKE BAND) BLANK STARS 9PM \$7
SUN 3/12	SALSA SUNDAYS ORQUESTA SORDA 3PM \$8 ON THE PATIO SALSA DANCE CLASS @ 3:15
MON 3/13	DOLLAR DRINKS DAY & VROOM ALL DAY NATTY LITE \$1, WELL \$2 DJS SPINNING PUNK, FUNK, SOUL 8PM
TUE 3/14	OPEN JAM WITH TRAINWRECK

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CONCERT UPDATE

FEATURED SHOW



ISOBEL CAMPBELL
3/8 Cafe Du Nord

THIS WEEK

ETIENNE DE ROCHER BART DAVENPORT 3/9 Rickshaw Stop SAVES THE DAY 3/9 Great American Music Hall PINK MOUNTAINTOPS 3/10 Bottom of the Hill THE DILETTANTES 3/10 Cafe Du Nord SIR MIX-A-LOT 3/11 Red Devil Lounge SYMIE AND THE PIMP JONES LUV ORCHESTRA 3/11 Elbo Room NINE BLACK ALPS 3/11 Cafe Du Nord ARCTIC MONKEYS 3/13 Great American Music Hall FRANK BLACK 3/14-15 Cafe Du Nord	ART BRUT 3/21 The Independent DEATH OF A PARTY 3/22 Elbo Room WHITE ROSE MOVEMENT 3/22 Bottom of the Hill THE SISTERS OF MERCY THE WARLOCKS 3/22 The Warfield SERENE LAKES 3/22 Hotel Utah Saloon THE BATZ 3/22 Rickshaw Stop  THE STROKES 3/24 Concourse/Design Center METRIC 3/24 The Fillmore SOLEDAD BROTHERS 3/24 Bottom of the Hill  ARAB STRAP 3/24-25 Cafe Du Nord CLAP YOUR HANDS SAY YEAH 3/24-25 Great American Music Hall EARLIMART 3/25 The Independent  JANA HUNTER 3/25 Hotel Utah Saloon GIRLS ROCK FEST! THE BELLCHACHERS RAINING JANE 3/26 Bottom of the Hill JOSE GONZALEZ 3/19 Swedish American Hall DAVID GRAY AQUALUNG 3/19 Paramount Theatre, Oakland BELLE & SEBASTIAN THE NEW PORNOGRAPHERS 3/21 Concourse/Design Center	THE DIRTBOMBS 3/29 The Independent SUBHUMANS 3/29 Slim's THE CUTS 3/29 Thee Parkside HER SPACE HOLIDAY 3/30 Bottom of the Hill WHY? 3/30 Rickshaw Stop THE PRETENDERS 3/30 The Warfield THE NATIONAL 3/30 The Independent ROGUE WAVE 3/30 Bimbo's 365 Club WE ARE SCIENTISTS 3/31 The Independent TWO GALLANTS 3/31 Bimbo's 365 DRAMARAMA 3/31 Red Devil Lounge  FILM SCHOOL 3/31 Slim's PARADISE BOYS 3/31 Rickshaw Stop WOLFMOOTHER PARCHMAN FARM 4/1 Bottom of the Hill THE VELVET TEEN XIU XIU 4/1 Great American Music Hall VETIVER BRIGHTBLACK MORNING LIGHT NEIL HALSTEAD 4/2 Great American Music Hall BOB DYLAN 4/3 Stockton Arena JAMES BLUNT 4/6 The Warfield CLEM SNIDE 4/1 Cafe Du Nord DANGERDOOM 4/16 The Fillmore THE BOOKS 4/17 Great American Music Hall DINOSAUR JR 4/19-20 Great American Music Hall
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Please check with music venues for prices and availability

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Scarface - My Homies Part 2

Rap-a-Lot
The remix of "I Seen a Man Die" is very cool, and "My Life" (feat the Geto Boys) tops it all off like ice cream. The man himself shows up less than the guest stars, but that doesn't stop this from being a first rate comp. Ice Cube, Z-Ro, Beanie Siegel, the Game, Chamillionaire. So we have to wait for a real Scarface album, but this'll keep us going

13.99



Kid Rock Live Trucker

Atlantic
From the chant of "Kid! Rock!" that opens this raging live disc, you're instantly transported back to the days of the huge mother--- arena show. Which is the best thing about Kid Rock: he embodies a full on rock and roll party. Gretchen Wilson does a song with him, and the crowd sounds huge. Rock on!

13.99



Robin Harris & Friends Live from the Comedy Act Theater DVD

Big Game
Before Cedric or Bernie Mac or Dave Chappelle, Robin Harris blazed a trail to the top of the comedic heap. He's not shy, and the best parts are when he walks out into the crowd and cracks on them. You've seen him in *Do the Right Thing*, *Mo Betta Blues*, *House Party*, and *I'm Gonna Git You Sucka*. now check the real deal

11.97



Mogwai - Mr. Beast

Matador
Mogwai has a milestone on their hands with Mr. Beast. It's filled with an amazing variety of post-rock moments, from subtle beauty to fierce rage that hits you in the chest. Japanese hardcore rockers Envy contribute some vocals, which makes for a different Mogwai album certainly. This is easily one of the best rock albums of the year.

11.99



Lawrence Arms - Oh! Calcutta!

Fat Wreck Chords
Lawrence Arms is Chicago's premiere punk band, not least because of singer Brendan Kelly's flagrant anti-Bush outspokenness. But their three-piece sonic assault is unrelenting, bringing punk without the taint of bad pop that permeates much of the scene. They were kicked off the Warped Tour for talking smack about it from it's own stage. How punk is that?

10.99



Hawthorne Heights If Only You Were Lonely

Victory
Hawthorne Heights returns with their signature sound of sadness and heartbreak. Their pop/punk/rock attack is intact, and they are truly set to take over the world. If you need a twist of melancholy when you rock out, HH is your band.

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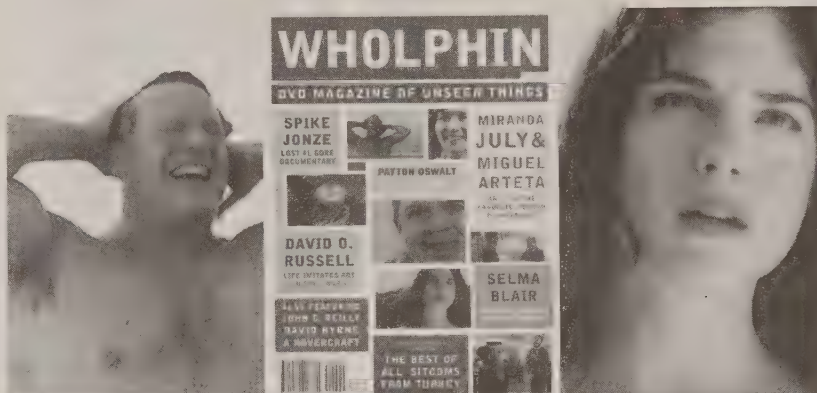
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Al Gore gets wet and lets his hair down in Spike Jonze's untitled documentary on the then-presidential candidate, and Selma Blair explores the outer edges of the void in *The Big Empty*, two pieces in the DVD-magazine jigsaw of *Wholphin*.

Whole lotta Wholphin

PRESS PLAY What do you get when you cross big names in indie film with shorts that pack a sizable impact into 20 minutes or fewer?

Something like the mysterious, sexy offspring of a 4,000-pound false killer whale and a 400-pound bottlenose dolphin — a *Wholphin*, if you will, which turns out to be the perfect name for McSweeney's new quarterly DVD magazine, an elegant bastard hybrid of original shorts, industrial nuggets, animated gems, and compelling submissions culled from a moving-picture slush pile.

It's a moniker that's "emblematic of these strange but beautiful films that no one is aware of," says former *Daily Show* writer Brett Hoff, who dreamed up the concept after viewing some amazing short films at Sundance, only to realize they might never be seen again.

"I'm completely unqualified for this job!" the recent NYC-to-SF transplant yelps. (He's worked for VH1, written a book on the history of disease, and won a feature role as Dave Eggers's road-

trip bud in the latter's book *You Shall Know Our Velocity*.) But Hoff does have the imagination — and the multitasking skills — of an editor: As he spoke, he was boarding a plane to LA to film Andy Richter and a crying competition ("Five actors. Like a hot dog-eating contest. We blow the whistle, and the first tear to hit the table wins") for a future installment.

The maiden issue includes such highlights as the elliptical *Are You the Favorite Person of Anybody?*, written by Miranda July and shot by Miguel Arteta (*Chuck and Buck*), and J. Lisa Chang and Newton Thomas Siegel's elegiac all-star short *The Big Empty*, with Selma Blair and, don't blink, *House*'s Hugh Laurie. There's an excerpt from David O. Russell's *Soldier's Pay* documentary; hilarious epigrams like Brian Dewan's animated *Death of a Hen* and Scott Prendergast's ode-to-dress-up *The Delicious*; and "found" submissions such as the Turkish sitcom *Tatli Hayat* (*The Sweet Life*) — "It literally came sent in an unmarked package from Istanbul," Hoff says — resubtitled by ex-*Conan* and

Spin City scribes, and Ali Akbar Sadeghi's beauteous and cryptic animated Iranian folktale *Malek Khorsbid* ("The eyebrow curls alone made it worth it to me").

Then there's the stuff of urban legend, like Spike Jonze's untitled Al Gore documentary, a handheld version of *Man From Hope* that humanizes the Democratic presidential candidate as a down-to-earth, only slightly wonky, passionate dad, to the degree that it might have conceivably swung the election had it been broadcast on national TV.

"Well, you were looking at about a couple hundred votes in Florida ...," Hoff says now. "And I've talked to at least a couple Nader voters who would have changed their vote had they seen it. I'm one of them!"

But the sleeper piece that had me and my pals howling is artist Jeroen Offerman's *In-through-the-out-Door* forward-via-backward-masking performance of "Stairway to Heaven" in which the Jehovah's Witness-raised Offerman sings "sweet Satan" 's song backward, then reverses the tape and plays it forward. "Apparently he gets paid quite well to perform that in Europe," Hoff marvels. "It was a long, tenuous negotiation to get Jerome to agree. Now he's getting immense." (Kimberly Chun)

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THE MIX

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- (3) Midnight Meyer lemon plundering, Ashbury Heights
- (4) Shotwell 25, Amnesia
- (5) RIP Garrett Scott, 1968–2006

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music

Sixes and sevens and mix tapes from a generous fan are things to love this week. Vocalist Dick Valentine of Electric Six, left, talked fondly of the 15-year-olds who flock to his band's "geek chic" shows, and drummer Jeff Scheven of Controller. Controller, center, got into the joys of cassettes. Coming up, Ral Partha Vogelbacher's Chad Bidwell, right, breaks away from the law and breaks out songs from his latest album. Don't stop that man!



Tape heads

By Kimberly Chun
kimberly@sfbg.com

SONIC REDUCER What is it about fading formats, the slow trudge toward obsolescence, that brings out the romantic in us all? Cassettes may seem like an *objet* of our analog years, but I'm still attached, like a spurned lover or a relentless stalker. Until last year or so, some diligent, strange mix-taper would regularly send me cassettes decorated with homemade, sucking-in-the-sucky-'70s, rock-poster-style collages, always with some semi-clothed babe worked into the acid-drenched Max Ernst cover art: Too bad the tunes themselves were a disappointment; I recall one that included a very noisy, staticky, and definitely non-avant "I Wanna Hold Your Hand" that sounded as if it were recorded off

Jandek's car radio parked across the street from the mixer's ancient Death Star-like Radio Shack boom box. I wanna hold your noise reduction tab down.

Though I've been the lame, passive recipient of these musical mash notes, I've rarely made them myself — and shame on me because there's something almost heroic and forward-thinking about the act, the art: selecting the songs, crafting the artwork, and picking out the colored pens. As Dean Wareham writes in the Thurston Moore-edited *Mix Tape: The Art of Cassette Culture* (Universe, 2004), "It takes time and effort to put a mix tape together. The time spent implies an emotional connection with the recipient. It might be a desire to go to bed, or to share ideas. The message of the tape might be, *I love you. I think about you all the time. Listen to how I feel about you.*

Or, maybe: *I love me. I am a tasteful person who listens to tasty things. This tape tells you all about me.*" The book lovingly details the tapes and tape-related art made — and saved — by everyone from Allison Anders, Mary Gaitskill, and Jim O'Rourke to Elizabeth Peyton, DJ Spooky, and Kate Spade.

Burning it all to a CD just doesn't quite do it — maybe because you don't really have to listen carefully, bopping along to each track till it reaches the end and imagining the listener you want to turn on (to the music or to you) discovering each song and then quickly punching pause. That extra effort, along with the visual of unspooling tape, heightens the intimacy and physicality of listening, an experience that can't be replicated with the bars and bleeps of media players.

Even just talking about the personal qualities of cassettes and mix tapes almost seems too close for comfort. That was the feeling when I checked in with Controller. Controller drummer Jeff Scheven and the prerecorded cas-

settes scattered in his Toronto dance-punk band's van. A discussion of the tapes dug up to listen to on the vehicle's tape player immediately segued from their role as prefab time capsules of the band's teen years to mix tapes as sonic sonnets. "These would make a great DJ night," Scheven mused, shuffling through New Order's *Substance*, Grace Jones's *Island Life*, *Killing Joke*, Bauhaus, and Michael Jackson's *Thriller* in the van outside the Calgary, Alberta, venue they were playing that night. The way to someone's heart runs along those tiny reels: Vocalist Nirmala Basnayake, in fact, met her husband while trading tapes via an online mix site. "There's a whole society out there," Scheven added. "It's a big thing if you like a girl — you make a mix tape, and you find out this person makes cool stuff."

Scheven, 28, makes cool stuff too: Controller. Controller just released their debut full-length, *X-Amounds* (Paper Bag), and he's doing his part to rile up

CONTINUES ON PAGE 33»

CHECK 'EM OUT

AUCTION BENEFIT FOR STEVE CHINN

Strychnine, UK's Sick on the Bus, and Poop (with the Adolescents' Rikk Agnew) give it up for the Fang member, who suffered an aneurysm in August. Wed/8, 9 p.m., Annie's Social Club, 917 Folsom, SF. \$7. (415) 974-1585.

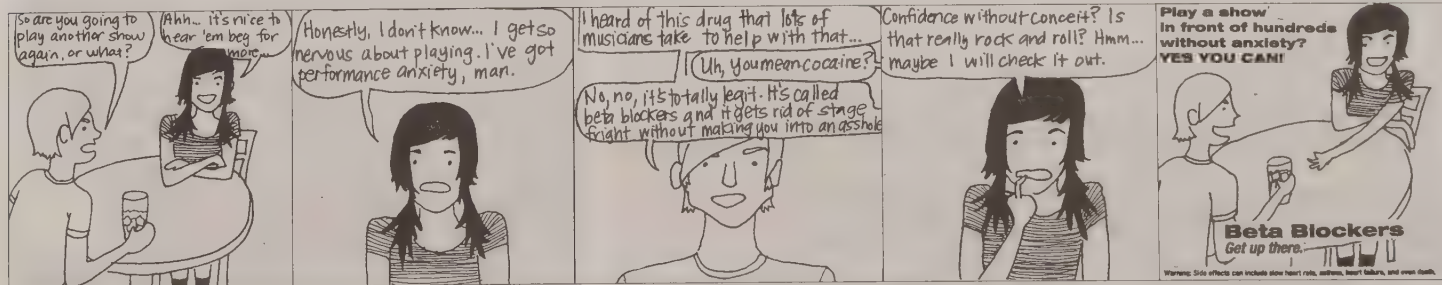
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Haven't gobbled enough Pinback spinoff heavitude? Fri/10, 9 p.m., Mezzanine, 444 Jessie, SF. \$9 advance. (415) 625-8880.

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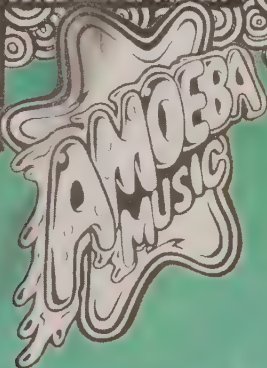
Amazing emanations from Bay Area artist Chad Bidwell's brain, judging from his new *Shrill Falcons* (Monotreme). Sat/11, 9:30 p.m., Hemlock Tavern, 1131 Polk, SF. \$7. (415) 923-0923. SFBG

FROM THE SIDELINES BY SARAH HAN

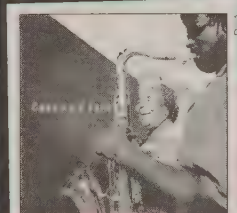


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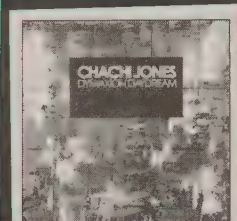
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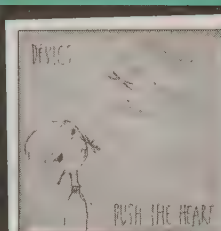
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Sonic Reducer CONT.

audiences with his group's notorious live shows ("Personally, I end up swinging my hair around a lot onstage — it's just a blur of lights and sweat"). His video for the band's "History" will be shown as part of the 24th San Francisco Asian American Film Festival's music video night March 20 — just one of many video projects he edits on a laptop in the back of the van itself. "It's not the greatest, actually," he said. "It's pretty nice to have a desk as opposed to a laptop propped on a sleeping bag, turned at a weird angle."

SPEAKING OF WEIRD ANGLES

That was the tone of my recent chat with Electric Six frontperson Dick Valentine, who riffed on the origins of the jokingest band in rock: "A lot of my favorite bands were Devo, Pere Ubu, and Wall of Voodoo, and it was all this white suburban male sexual tension, like, 'I can't get a date, and I'll never get a date, so I'm gonna pick up this synthesizer and write this song about a robot.' And that's kind of how this band started too."

That outlook dovetails perfectly with the band's audience, which Valentine described as "15-year-old white males from the suburbs." Why that demographic? I could hear Valentine's shrug over the phone from Houston, where "the Bush clan plays tennis." "Before we had a record deal, I was under the impression that we were cool," he said. "Then we got on the road, and I actually learned I'm not very cool at all. It's geek chic. There are really cool geeks and really hot geeks, and that's the best you can do. When we played in Glastonbury in 2003, we were surrounded by celebrities, and none of them came to our trailer. Nobody wanted to hang out with the Six, y'know. Local celebrities, yes. Anchorwomen and weatherpeople in various towns." SFBG

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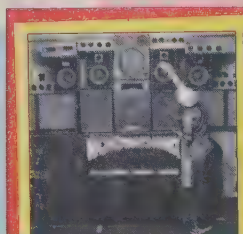
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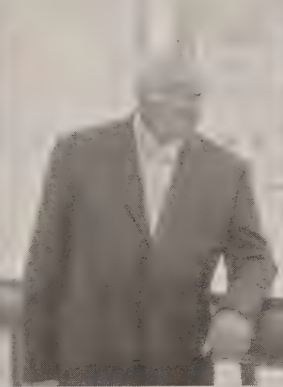


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Who's afraid of the mainstream? Chris Botti, left, represents a schism in the jazz community — and a gesture toward smooth jazz listeners — on an SFJAZZ spring season schedule that includes respected players such as New Orleans patriarch Ellis Marsalis, center, and Keith Jarrett, right.

Are we there yet?

Watching and wondering as SFJAZZ veers toward the middle of the road for its spring season

By Alex K. Fong
a&celetters@sfbg.com

This year's SFJAZZ Spring Season program, beginning March 17 and ending June 17, packs a surprise for listeners that strikes straight to the heart of this city's renowned festival: inclusiveness. While last season focused on an unprecedented survey of John Coltrane as post-bop and free jazz master, 2006 draws the likes of smooth jazz trumpeter Chris Botti and saxophonist David Sanborn (March 24, Masonic Center) in addition to the usual suspects: Latin jazz heroes, world beat masters, living legends, and contemporary powerhouses. It's obvious SFJAZZ executive director Randall Kline and spring season artistic director Joshua Redman are making a play straight to the middle with Botti and Sanborn while disregarding what the hardcore, porkpie-hat contingent or the free-floating skronksters might think.

Yes, Wal-Mart music shoppers now have their own musical representation in between the straight-ahead jazzers and the rule-breaking experimentalists.

THE MIDDLE WAY

Mainstream artists like Botti and Sanborn are unusual to consider in the context of a city like San Francisco, where every direction has a following except the middle. One would think SFJAZZ would attempt to reach out to the different communities living here. Bringing pianist, composer, and HIV activist Fred Hersch back to SF would have promoted jazz in the LGBT community while making artistic sense in light of his wonderful 2005 release, *Leaves of*

Grass (Palmetto). And aside from a slew of vocalists, SFJAZZ Collective's skilled pianist Renee Rosnes appears to be the only female instrumentalist in this year's club-house.

Botti and Sanborn also represent a complex split in the jazz community. Many musicians accept their approach as lighthearted packages of improvised music. But others have derided their efforts. In a March 2005 *Down Beat* magazine piece about Botti, for instance, trumpeter David Weiss called the music "insipid." If Botti and Sanborn's show fails to be artistically successful, the SFJAZZ Spring Season could lose some of its hard-earned cachet.

Still, the question remains: Do Botti and Sanborn make musical sense? Unlike their records, they are not easy to dismiss. Both musicians earn accolades for their shows and bands, which feature the likes of guitarist Mark Whitfield, drummer Billy Kilson, and recent NPR-darling pianist Billy Childs. Furthermore, Sanborn's distinctive tone and touch on the saxophone continues to intrigue, just as Botti eschews the velvet-wallpaper approach of his albums for more in-the-moment improvisations when performing live.

Even so, both will always retain detractors who will view their appearance as a success only if it heightens jazz awareness in San Francisco. That's not likely, given the continued decline of jazz record sales and live audiences, even with Botti and Sanborn in the picture.

A BIG TENT

Happily, SFJAZZ's other choices are almost no-brainers. Redman contin-

ues to support the legacy of pianist Keith Jarrett's celebrated American Quartet, which included bassist Charlie Haden, drummer Paul Motian, and Dewey Redman, Joshua's saxophone-playing father. This year includes a rare solo performance — at least nowadays — by Jarrett (March 19, War Memorial Opera House) and a separate concert by the senior Redman's quartet, in honor of his 75th birthday (April 30, Herbst Theatre). Even with the multiple Haden performances in the 2003 season, no charge of favoritism should be levied on Redman, as these musicians remain in jazz's current vanguard. Jarrett's performance, in particular, should bring an early season highlight. As his well-known 1975 album, *The Köln Concert* (ECM), illustrates, solo concerts draw out some of Jarrett's best playing with trademark allusions to gospel, frequent forays into dense contrapuntal passages, and unbelievably loud moans of ecstasy.

In late March, the spirit of New Orleans makes an appearance. Pianist Ellis Marsalis (March 25, Herbst Theatre), the pedagogical father figure of many New Orleans musicians, including Harry Connick Jr. and real-life son Wynton Marsalis, plays with his quartet. Rising trumpet star Irvin Mayfield also appears with his New Orleans Jazz Orchestra (March 31, Palace of Fine Arts Theatre). With these selections, SFJAZZ honors the birthplace of jazz without resorting to easy evenings of tributary platitudes that could detract from the season's overall aesthetic integrity.

The sounds of the world at large also make a dynamic splash. Italian

trumpeter Enrico Rava appears with his fellow countryman, pianist Stefano Bollani (April 7, Herbst Theatre). Just like Botti, Rava is a Miles Davis stylist. But unlike Botti, Rava's four-decade-long career has spanned trips into free jazz, post-bop, and chamber jazz, and his consistent excellence as a composer has kept him from being pegged as a one-trick pony. As for music from the other side of the globe, the recent passing of conga master Ray Barretto, and subsequent cancellation of his show, has left it up to the reed-playing, former Irakere member Paquito D'Rivera and his quintet (June 11, Herbst Theatre) to represent Latin jazz. Of course another master of the genre comes earlier in the season — Gonzalo Rubalcaba (May 12, Herbst Theatre) — but his solo performance will likely include, if not focus on, straight-ahead jazz.

Best of all, the SFJAZZ Collective returns (April 15 and 16, Herbst Theatre) for their third year with new Herbie Hancock arrangements, new compositions, and more refined chemistry. What they decide to pull out of Hancock's stylistically diverse catalogue will be a treat for straight-ahead and even free jazz lovers.

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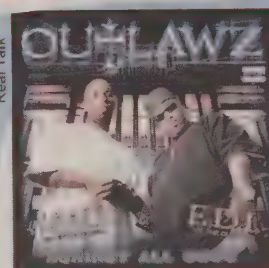
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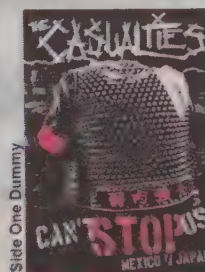


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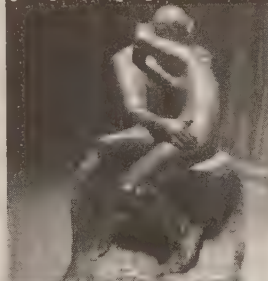
When: April 7th, 2006, 5:30 PM - 8:30 PM

Where: **Jillian's** - 101 4th St, San Francisco
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\$35.00 after April 5th
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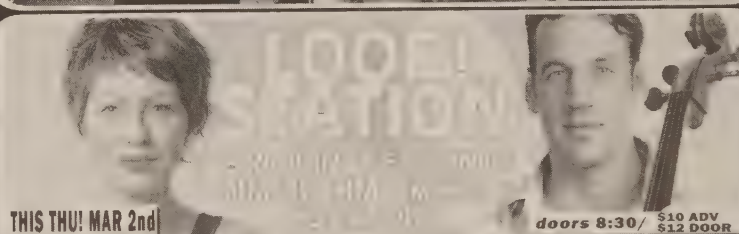
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THIS WED! MAR 1st

doors 7:30/ \$10 ADV \$12 DOOR



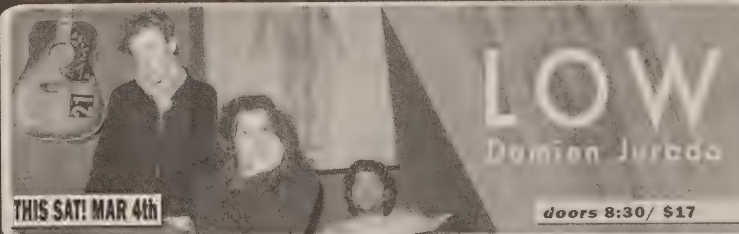
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doors 8:30/ \$10 ADV \$12 DOOR



THIS FRI! MAR 3rd

doors 8:30/ \$10 ADV \$12 DOOR



THIS SAT! MAR 4th

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grooves



ARAB STRAP
The Last Romance
(Transdreamer)

It was bound to happen. After a decade as indie rock's resident expert on the sort of beer-goggled relationships that blossom at last call, Aidan Moffat finally seems ready for a romantic stand that lasts longer than one night. Throughout much of Arab Strap's superb sixth album, *The Last Romance*, the vocalist suddenly seems intoxicated by love, not in love only when he's intoxicated: "If you can love my growing gut, my rotten teeth and graying hair / Then I can guarantee I'll do the same as long as you can bear." Moffat promises in the uncharacteristically uplifting "There Is No Ending." In "Speed-Date" he sounds genuinely shocked — as his fans will undoubtedly be — that he no longer sees monogamy as a death sentence.

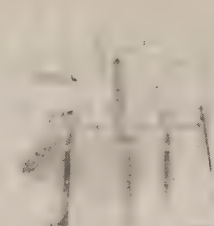
Thanks to multi-instrumentalist Malcolm Middleton, Arab Strap sounds like it's turned a corner musically as well. Beefing up its arrangements with horns and strings — and, thankfully, ditching the rinky-dink drum machines that marred previous recordings — the Scottish duo's songs are bigger, better, and more urgent than anything they've done. The lo-fi grandeur of "Come around and Love Me" and "Dream Sequence" somehow makes Moffat sound more vulnerable, while he's at his most earnest in the cello-laden "Confessions of a Big Brother," offering words of wisdom about his former love-'em-and-leave-'em approach to women. "Even though you're certain that it's just a bit of fun / You'll soon get sick of microwaving low-fat meals for one," he sings, speaking the harsh truth of aging, commitment-phobic hipsters everywhere. (Jimmy Draper)

ARAB STRAP
Mar. 24–25, 9 p.m.
Café du Nord
2170 Market, SF
\$14–\$16
(415) 861-5016

ISOBEL CAMPBELL AND MARK LANEGAN *Ballad of the Broken Seas* (V2)

Watch out Nick and Kylie (and Jim and Hope) — here comes a new couple attempting to copy Lee and Nancy. Mark Lanegan sounds a little like Leonard Cohen, while producer Isobel Campbell sounds generic. That special "Velvet Morning" magic may be absent, but there are some pretty tunes, even if "Black Mountain" starts out as a dead ringer for "Sounds of Silence." The prettiest: "(Do You Wanna) Come Walk With Me." (Johnny Ray Huston)

Isobel Campbell, Wed/8, 9:30 p.m., Café du Nord, 2170 Market, SF. \$12. (415) 861-5016.



MALABY, SANCHEZ, RAINEY
Alive in Brooklyn Vol. 2
(Sarama)

This tenor saxophone, Wurlitzer, and drum trio's album is a true gem of modern "improvised" music. On this, the second volume of their *Alive in Brooklyn* series, they deliver some of the best music the oeuvre has to offer. The four songs on this recording form a compelling and satisfying hour of music, maintaining a consistent vantage point while holding the listener's interest with subtle variation and attention to detail.

The music is largely if not completely improvised, though improvised compositionally, as if the trio were spontaneously creating fully composed pieces complete with logical forms and structures rather than producing a series of random and unconnected sounds. These three highly accomplished musicians find the elusive, ideal balance between individual expression and collective communication, with an emphasis on mood and texture rather than on notes and solos. They do not forge or impose their will on the music; they let it unfold naturally in the interplay, and spaces, between them. Comparisons to other current ensembles would be misleading: the sonic and musical world this group inhabits is all its own.

Tony Malaby's gorgeous and haunting saxophone tone is very personal: He belongs to that class of instrumentalists who can easily be identified with just one note yet can adopt their unique approach to various musical environments. Electric pianist Angelica Sanchez and drummer Tom Rainey will ruminate on a pitch set or texture, or Sanchez will subtly introduce a vamp that lifts the trio into time. Sanchez's and Rainey's interaction in these moments is remarkable, as they evoke their own version of traditional rhythm-section interplay without resorting to stereotypical funk or rock grooves.

If only more attempts at "spontaneous composition" reached the heights of this trio. This is improvised music not just for aficionados but for all music lovers. (Devin Hoff)

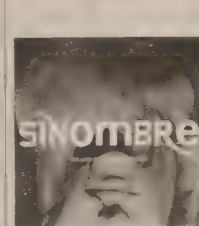


TERRESTRIAL TONES
Dead Drunk
(Paw Tracks)

Terrestrial Tones is the abominable hybrid of creepy whirrs and scraping gutter noise that have been snorkeling around in the brain juices of Black Dice's Eric Copeland and Animal Collective's Dave Porter. The pair selects fragmented jigsaw-puzzle pieces from each of its bands' respective catalogs and assembles them in a playful yet fucked-up fashion, wedging the frightening bleeps and glitches of Creature Comforts into the soupy, psychedelic freakiness of Danse Manatee. What results sounds like a haunting world folded in half — schizo pop and lethargic transmissions run down the center crease in droplets of poisoned foam.

Dead Drunk, the band's third album, will please fans of BD or AC — it's a tasty treat to snack on for those of you who can't get enough of the freak-folk eruption squirming about in the experimental underground these days. Copeland and Porter scrounge up analog pedals, samplers, and electronic components and wrap the heaping mechanical ball with duct tape, then stuff it into the iron jaws of a food processor and watch as it regurgitates the mess in rubbery puddles of vomit. Each plays off the other's influences in a cohesive manner, and together they build a wall of sound from the ground up, processing a minimal sample, then decorating it with sonic melodies and buzzing feedback that fluctuates and tapers off into an intoxicating abyss. If you can handle the gritty loops of Middle Eastern synths, moaning vocals, and insectlike percussion of "The Sailor," then the rest of *Dead Drunk* will be a cakewalk for those with sensitive ears. (Chris Sabbath)

local grooves



SINOMBRE
Falling in Love with Gravity
(Self-released)

Sinombre's secret weapon is their uncanny ability to fuse melodic aggression with subdued whispers of melancholia. On the trio's EP, *Falling in Love with Gravity*, a quiet calm lurks within the confines of singer Gabriella Marks's carnal spirit, as her vocals dance around pristine guitar chords before jutting out in sprightly dashes of frenzied treble. Sinombre's seductive vitality brings to mind a mild-mannered Corin Tucker toying with the rhythm section of Autoclave — a potent concoction that digs deep into its punk leanings while embracing its pop reservations.

The band's method for developing their songs is also striking — each song moves forward in an organic fashion and builds off the energy extracted from the previous one. During "Instrumental," the murmured hum of Andy Slopsema's bass and the fill-in-the-dots swagger of Matt Ricketts on the drum kit, provide the perfect counterpoint to Marks's trickling guitar melodies before the song intensifies and segues into the fretful "Hearts and Minds." The same can be said with the EP's opening track, "Blue Water, Hard Landing," as Marks's ghostly coos float below the dim milieu patterned by Slopsema and Ricketts, and then struggle to be heard over the bursts of dissonance that follow. (Sabbath)

SINOMBRE

March 24, 10 p.m.
Edinburgh Castle
950 Geary, SF
\$5
(415) 885-4074
www.sinombre.com

BRASS MONKEY BRASS BAND

The Highest Good
(Self-released)

I love a good brass band. They're a welcome change from the hordes of obligatory vocals-guitar-bass-drums indie rock bands vying for attention around town these days. Brass Monkey Brass Band's most recent release, *The Highest Good*, is an upbeat party mix that tips its hat to the Preservation Hall Jazz Band, the Dirty Dozen, and other New Orleans jazz legends, while also including a few covers by Led Zeppelin and the Troutman brothers of Zapp. But it's the Brass Monkey's chops and musical intuition that sets them apart from other party bands out there, as well as their direct and simple approach to making music — no fancy production work for this all-acoustic group. The driving grooves and infectiously energetic solos on tracks like "Monkonian Brasswa" and "Flank Steak" will make any rigid-legged hipster loosen up a bit. (Eliana Fiore)

www.brassmonkeybrassband.com

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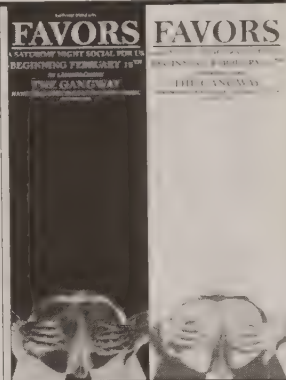
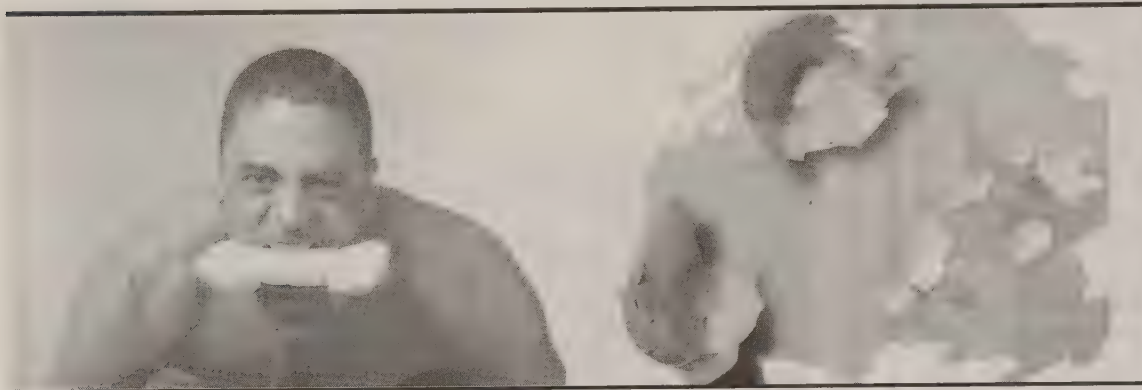
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Gehno from Stench sniffs out a new bone (left), and the kids from Eggs break it down (center). Meanwhile, Favors goes for the two-point spread.

PHOTOS COURTESY OF GEHNO SANCHEZ, WWW.EGGSEGG.COM, AND ZAC POSSE



Stinky fingers

By Marke B.

superego@sfbg.com

SUPER EGO Unlike most, perhaps, I spent Valentine's Day sniffing other guys' underarms. Love is the pits, indeed. But listen, before you get all

"Ew. Is that what he's into? No wonder!" on me, let me assure you — it was all official, and yes, I'm into it.

Every month, a feisty trio of perverted promoters, Gehno Sanchez, Phatima, and Nash, host a raucous stinky armpit contest at the Powerhouse called Stench, where contestants' pits are judged, like a fine pair of pinots, for ripeness, vintage, and nose. (The last winner also scored points for smelling like skunk bud, but isn't that kind of cheating?) I'm not sure what the prizes are, other than the judge's swooning

affections, but at least there's now a place to direct those folks who cloud you off the dance floor when they raise the roof to testify. We're queer, we're weird, and we smell like Gruyère — get used to it, Miss Right Guard.

And besides, taste is so obsolete these days. With kids bopping around in their underwear to Billy Joel mash-ups, Peaches ruling dance floors with her new cut "My Dumps," and every hip DJ, no matter what crowd, rocking Jose Nuñez's smellelectro mind-blow "You Fucking Me Makes Me Bilingual," scene snobbery has wafted out the club skylight and up into the funky cosmos of chaos. What else can you do but follow your nose?

By this logic — run with it! — it's a short snort from Stench to Eggs, the new Safety Scissors joint at Mighty on Thursdays. Cutting it up and eating the paste have been on

the musical menu for this pioneer of "fake electronic music" for years now, and when his friend Kit Clayton joins him on the tables, the dance floor reeks of strange ideas and obnoxious bass lines. It's all good fun, though, and if your head's not spinning by the time you head for Muni then you haven't been listening at all. Thomas Dolby, the original electropop egghead himself, is kicking off his official comeback there this week, so the gig'll be hopping with musty beret.

Speaking of hopping — Zac Posse of Club Macho fame has dug into old-skool gay venue the Gangway to present his latest in genius craziness, Favors, which somehow blends forgotten Motown girl groups, precondom leather looks, art school prankiness, and young dykes humping on the pool table into a packed can of club whoop-ass (the last one even had a mysterious chocolate smell blown in through the air vents). This Saturday is Favors' final installment

before Posse skates to Brooklyn, fame, and fortune — and if you miss it you're just plain malodorous.

Breakdancers, gender clowns, crazy drunk children, and LaToya Jackson. Nope, it's not Dick Cheney's porn drawer, it's Double Dutch Disco at the Transfer, promoter Brontez and DJ Bus Station John's tribute to the early-'80s sounds of black Manhattan. Every last Sunday of the month, gay boys drunk off their ass from the Eagle beer bust rub knees with icy-hot '80s electro fans on the Transfer's tiny dance floor, while giant projection screens featuring MTV moon-landing-era video collages remind them that curling irons are so much more than excuses for hickies. And all the records are on vinyl, which adds a certain special "nostalgia." When I heard them play Sky's glorious "First Time Around," I asked to smell the record — and they let me smell the record. **SFBG**

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www.powerhouse-sf.com

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Shadowlight Productions presents Wayang Bali: Arjuna Wiwaha Story performed by Shadowlight Productions' Artistic director and founder, Larry Reed with live Wayang GagelAN musical accompaniment. Reed is one of the first American performers of Balinese shadow theater, featuring a stunning array of intricate, handmade shadow puppets, figures silhouetted on a backlit screen.
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UPCOMING
SHOWS

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Nine Black Alps, Silversun Pickups, Amusement Parks on Fire

» **INDIE** While Manchester, England's Nine Black Alps concede to loathing anything "tasteful," after one listen to their album *Everything Is* (Island), one can infer that "tasteful" to this quartet is anything less than pure, unadulterated rock. *Everything Is* explodes with heavy guitars and drums, as promised. However, whether the band like it or not, the album also delivers tastefully harmonized vocals and perfect sing-along pop hooks. In other words, Nine Black Alps just might be their own worst enemy, and we love them for it. Joining them from Los Angeles are Silversun Pickups, a band riding the wave of the hype-heavy release of their EP *Pikul* (Dangerbird) last year. Fellow British countrymen Amusement Parks on Fire kick off the rock-stravaganza. (Jenny Miyasaki)

NINE BLACK ALPS, SILVERSUN PICKUPS, AMUSEMENT PARKS ON FIRE

Cafe du Nord, Sat/11, 9 p.m., 2170 Market, SF. \$10. (415) 861-5016

Music listings are compiled by Sarah Han. The music interns are Eliana Florio, Jenny Miyasaki, and Chris Sabbath. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 24, for information on how to submit an item to listings.

WEDNESDAY 8

ROCK/BLUES/HIP-HOP

Birthday Massacre, Start, Schooolyard Heroes DNA Lounge, 9pm.
Blue Marvelz Biscuits and Blues, 9pm, \$10
Isobel Campbell, Magnet, Papercuts Cafe du Nord, 9:30pm, \$12.
Chinatown Bakeries, Breezy Days Band, Jean Marie Hemlock Tavern, 9:30pm, \$6.
Damir Johnny Foley's, 9pm
"Emergenza" Red Devil Lounge. Call for time.
Exene Cervenka and the Originalsinners, Peter London Band Red Devil Lounge, 8pm.
I Can Lick Any Sonofabitch in the House, Devil's Own, Two Cow Garage Parkside, 9pm, \$6.
Jackie-O Motherfucker, Tarantel, Sic Alps 12 Galaxies, 9pm, \$8. See Picks, page 24.
Jazz Mafia Brass Band Boom Boom Room, 9:30pm, \$5.
Mavrick Element Lounge, 10pm, \$5.
New Thrill Parade, Caves, David Copperfux Hotel Utah Saloon, 8:30pm, \$6.
Night Snipers, Modorass Rickshaw Stop, 7:30pm, \$45.
Spanish Harlem Orchestra Independent, 8pm, \$30
Strychnine, Slick on the Bus, Poop Annie's Social Club, 9pm, \$7. Also featuring an auction benefit for Steve Chinn.
Teenage Harlots, Bowel Tones, Struts, Scrawnlies Elbo Room, 9pm, \$6.
Tomihara, D.W. Holiday, Derby Make-Out Room, 9pm, \$6.
BAY AREA
Danny Montana and the Bar Association, Dogtown Ramblers Sweetwater, 8:30pm.

Matt Heullitt Uptown, 8:30pm, \$5
Nicole and the Sisters in Soul Beckett's, 9:30pm.
One Thousand Suns, Elephant Hunter, Attachments Blakes, 9pm, \$7

JAZZ/NEW MUSIC

Don Asher, Jim Rothermel Moose's, 7:30pm
Macy Blackman Enrico's, 7pm.
Bossa Suave Lingba Lounge, 8:30-10:30pm.
Charles Unger Experience Les Joullins Jazz Bistro, 8pm
Cuarteto Sonando Jazz at Pearl's, 8:30 and 10:30pm, \$10-15.
Dahveed Behroozi Duo Bacar, 8pm.
Gaucha, Mitch Marcus Session Amnesia, 7:30pm, free
John Houghton Washington Square Bar and Grill, 7pm.
Maude Maggart Plush Room, 8pm, \$35.
Eric Shifrin Fairmont, 950 Mason; 772-5000, 7pm.
SoulJazz DogPatch Saloon, 2496 Third St; 643-8592, 8:30pm, free.
Benny Velarde and His SuperCombo Top of the Mark, 8:30pm.

BAY AREA

Berkeley High Jazz Ensembles Anna's Jazz Island, 2120 Alston Way, Berk; (510) 841-JAZZ, 8pm.
Ron Carter Yoshi's, 8 and 10pm, \$14-20.
Miya Masaoka 21 Grand, 7:30pm, \$10-15 sliding scale.
Ned Boynton's North Beach Django Band Downtown, 8pm.

FOLK/WORLD/COUNTRY

International Women's Day concert Presentation Theatre, 2350 Turk, University of San Francisco; 422-5979, reservations@usfca.edu, 7pm, \$5-10.
Live flamenco music Cafe Arguello, 2832 Mission; 643-3160, 7pm.
No Hiding Place Plough and Stars, 9pm.
Open mic Ireland's 32, 9:30pm.
Erin Shrader, Richard Mandel, John Ward Wilde Oscar's, 1900 Folsom; 621-7145, 8pm, free.

CONTINUES ON PAGE 42 »

Blakes
ON TELEGRAPH

THU 3/9 STUDENT NIGHT
with **Spunk**
DJ SOLARZ
PopHits Dancehall HipHop

FRI 3/10 Punk/ Rock \$10
Snack Trash
The Drowning Hearts
The Common Heard
The Jimmy's
Saint Monday Shakes

Sat 3/11 Rock / Alternative \$14
The Animal Underground
Shit Out of Luck
The Sweet Nothings
Backlight
Breakpoint

Sun 3/12 Show @5:00pm \$10
Ambulance Ambulance - Lessons in Failure
Fallen to the Core - Said the Girl to the Gun

MON 3/13 OPEN MIC all ages
The Songwriters Symposium
\$3/general \$2/musicians & students

Wed 3/15 Indie Rock \$7
Asteroid
Dan Tadesco
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Friday, March 10th 10pm
STOMPY
Sharon Buck & Ken Christensen
Deron & Tasho
\$10 B4 11:30, \$15 after

Saturday, March 11th 10pm
SALTED
Transport Recordings
CD release
feat Montreal
Departure with
Julius Papp Miguel Migs
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GUARDIAN

Deadline for entry is noon, Friday, March 10, 2006. No purchase necessary to enter contest. Must be at least 21 years of age to enter contest. One entry per person/household; duplicate entries will be discarded. Tickets will be sent via regular US mail to winners randomly selected from pool of valid entries.

WED/8 FOLK/WORLD/COUNTRY

AMY STEINBERG Simple Pleasures Cafe. 8pm, free.

BAY AREA

Grada Freight and Salvage Coffee House. 8pm, \$18.50.
Julio Bravo and Salsabor Shattuck Downlow. 8pm, \$5-10.
Zabaval Izvorno and **Late Gift** Ashkenaz. 8:30pm, \$10.

DANCE CLUBS

1964 Edinburgh Castle. 10pm-2am, free. Mod/'60s dance party.
1002 Nights Underground SF. 10pm-2am, \$5. With Cheb I Sabbah.

Beauty Bar 10pm-2am, \$3-5. Hip-hop, R&B, and soul.

Belly Dance Elements African American Art and Culture Complex, 762 Fulton; 424-4897. 7pm, \$10. Belly dance lessons.

Big Up! Big Up! Soluna Cafe and Lounge. 9pm, free. An event showcasing women in reggae and hip-hop.

La Bodega Baobab. 10pm, \$3. Reggaeton and Afro-Cuban with DJ Walt Digz and Rick.
Body Wet Wednesdays Luna Lounge, 1192 Folsom; www.lunalounge.org. 9:30pm. Hip-hop, R&B, and club classics with DJ Rick and DJ Switch.

Bondage A Go-Go Glas Kat. 9:30pm-2:30am, \$5-7. Death rock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.

Le Boom Pink. 9pm-2am, \$5. With Antonio, M3, Tasho, and guests.
Elev8 El Rincon. 10pm-2am. Drum 'n' bass.

Fashionably Flawless 330 Ritch. 9pm-2am. A club for models, designers, and choreographers.
First Class Milk. 10pm-2am, \$5. Live hip-hop and weekly guest DJs.

Half-Way House Voda. 10pm-2am, free. Downtempo, roots, and deep house with rotating DJs.

Indulgence Harry Denton's Starlight Room. 8pm-2am. '70s, disco, funk, and house with DJ Bruce Laszlo. 9pm. Hip-hop and scratching with DJ Aspect.

Levende Lounge 5pm-2am, free. With DJ Von. **Low End Theory** Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJs 4aM, Whooligan, and Keelley.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. Reggae, dancehall, roots, and culture with AllMightySoundz.

Nitevibe's Fourth Annual DJ Dreamteam Club Six. 9pm, \$15. See Picks, page 24.
Our House Is Your House Shine Dance Lounge, 1337 Mission; 252-1423. 9pm-2am, free. With Aaron Pol and guests.

Qool 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

Resonance Polo's Blue Cube. 34 Mason; bluecube.com. 9:30pm-2:30am, \$7. Funky house, tech-trance, and more with rotating DJs.

Salsa dance lessons Metronome Dance Center. 7pm, \$12. Beginner salsa dance lessons.

Satellite Anu, 43 Sixth St; 543-3505. www.anu-bar.com. 9pm-2am, free. House and techno.

Sweet Spot Tunnel Top. 10pm. Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.

Sweet Thing Delirium. 10pm. '60s and '70s rock and soul with DJ Jules and Jenny.

Synchronize II Pirata, 2007 16th St; 626-2626. 10pm-2am, \$2. Psy-trance.

Vibrabar Divas, 1081 Polk; 928-6006. 10pm-2am, \$5. With mikke and Jada Halston.

Wabi Sabi EZ5, 682 Commercial; www.ez5bar.com. 9pm, free. Hip-hop, breaks, and techno with DJ Groovecatcher.

Wink Butter. 9pm-2am, free. House and breaks with DJ Alan Octavo.

BAY AREA
DJ Dudebro Dance Party Ivy Room. 10pm, free. With Erica of Dead Hensons.

Good Life Luke's Taproom and Bar, 2221 Broadway, Oakland; (510) 451-4677. 8pm-midnight. With VNA, DMadness, and guests.

Kingman's Lucky Lounge 5-8pm, free. Open audition turntables by appointment, followed by downtempo with Ambient Mafia.

Lion Rock Oasis, 135 12th St, Oakland; (510) 763-0404. 10pm, \$7. Reggae, dancehall, and roots with Jah Yzer, DJ Riddim, Dub Rocker, Jah Mystic, and Poppa.

Reggaeton Corner @seventeenth, 510 17th St, Oakland; (510) 439-0577. 9pm. Reggaeton and hip-hop.
Shattuck Downlow 8pm-2am. Salsa dance lessons.

THURSDAY 9

ROCK/BLUES/HIP-HOP

Alameda All-Stars Biscuits and Blues. 9pm, \$10. American Drag, Cold War Kids, Front Porch Independent. 8pm, \$12.

Blank Tapes, Michael Musika, Jeffrey Manon and friends. Amnesia. 8pm.

Burmese, Grey Daturas, Diet Diet Diet, DJS Tiny Blade and the Corpse Glide 12. Galaxies. 9pm, \$8.

Etienne de Rocher, Bart Davenport, Moore Brothers Rickshaw Stop. 8pm, \$8.

Fall In March, Moons, TC's Chopper. Edinburgh Castle Pub. 9pm.

Flogging Molly, Scotch Greens, Rolling Blackouts Slim's. 9pm, \$22.

Hangtown, Rodney O'Neal Austin and Mini Pearl Necklace, Thrift Store Romeos. Make-Out Room. 9pm, \$6.

Honeydew Creativity Explored, 3245 16th St; 863-2108. 7pm, free. See Picks, page 24.

Husbands, Spider and the Webs, Old Haunts, Crime and Punishment Parkside. 9pm, \$8.

Henry Kaiser and Jeff Blair, David Gans, Joshua Zucker, Josh Kaye, Adam Perry Hotel Utah. Saloon. 9pm, \$7.

Nicole McRory Johnny Foley's. 9pm.
Scout Niblett, Talkdemonic Cafe du Nord. 9pm, \$10.

Night After Night, Walken, Best Pals, Hella Fitzgerald, Grayceon Bottom of the Hill. 9pm, \$7.
Andy Padlo Simple Pleasures Cafe. 8pm, free.

Evan Raymond Ireland's 32. 9pm.
Saves the Day, Circa Survive, Moneen, Pistolita. Great American Music Hall. 7:30pm, \$20.
Snakebite and the N.O. Refugees. Pier 23. 7pm.
Tainted Love Red Devil Lounge. 8pm, \$15.
Twots, McCools, Saint Bastard Hemlock Tavern. 9:30pm, \$6.
Wayward Monks Connecticut Yankee. 10pm.

BAY AREA

Common Heard, Jimmy's Blakes. 9pm.
Kevin Beadies Band Beckett's. 9:30pm.
David Krull Speakeasy, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.
Isaac Peña La Peña Cultural Center. 8pm, \$6-8.
Ponies in the Surf, Nire, Program Names Mama Buzz Cafe. 6pm.

JAZZ/NEW MUSIC

Bossa Suave Mangarosa, 1548 Stockton; 956-3211. 9-11pm, free.
Dick Freuglia and Vince Gomez. Washington Square Bar and Grill. 7pm.
Julian Pollack Quartet Jazz at Pearl's. 8:30 and 10:30pm, \$5-10.
Kamau Seltu Quintet Les Joulins Jazz Bistro. 8pm.
Paul Kimura Bistro Clement, 127 Clement; 387-6966. 6pm, free.
Kurt Ribak Trio Enrico's. 7pm.
Mike Lipskin, Waldo Carter. Moose's. 7:30pm.
Maude Maggart Plush Room. 8pm, \$35.
Miles Ahead Figaro Ristorante, 414 Columbus, 398-1300. 8pm.
Open Jazz Jam Jud's Place, 1414 Market; 863-1001. 7:30pm, free.
Rod Sudduth Trio Bacar. 8pm, free.
Steve Lucky and the Rumba Burns. Top of the Mark. 7:30pm.

BAY AREA

Ron Carter Yoshi's. 8 and 10pm.
Hot Club of San Francisco Uptown. 9pm, \$5.
Jeremy Cohen Duo Downtempo. 8pm.
Steve Gannon's Blue Monday Blues Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm.

FOLK/WORLD/COUNTRY

Andrew McNamara and Michael Landers. Plough and Stars. 9pm.
Jesus Diaz and the Bay Area Cuban All Stars. Maxwell's, 341 13th St, Oakland; (510) 839-6169. 8:30pm, \$8-10.
Jueves Flamencos Peña Pachamama. 8pm, \$8.
Live Flamenco Music Cafe Arguello, 2832 Mission; 643-3160. 7pm.
Ritmo y Armonia, DJ Eddie Elbo Room. 10pm, \$8.
Saddlecats Atlas Cafe. 8pm, free.

BAY AREA

Erika Luckett, Storyhill Freight and Salvage Coffee House. 8pm, \$19.50.

DANCE CLUBS

38 North Dolce. 9pm. A monthly party.
1984 Cat Club. 9pm-3am, \$3-6. '80s, top 40, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Arrow 6:30-10-15pm, free. "Techno Vampire Happy Hour," an erotic club featuring obscure music. 10pm-2am: "Let's Lazertag Sometime," electro, house, dancehall, drum 'n' bass, rock, acid, reggaeton, and booty jams with DJ M'Penzi.
Beats and Boardgames Canvas Gallery. 7pm-midnight, free. Featuring board games, music, and drinks.
Beso Eight. 10pm-2am, free. Hip-hop, R&B, and more.
Best of the '80s Club Hide. 9pm-2am, free. '80s music.
Built for Speed Delirium. 10pm-2am, free. With rotating DJs Fashion Hooker, Platform Where, and DJ Juan of a Kind.
Cafe Cocomo 9pm, \$10. With DJ Fab Fred and a live band.
Cheeky Anu, 43 Sixth St; 543-3505. www.anu-bar.com. 10pm-2am, free. With Jayo, Melyss, J-F, Kevin Wardell, and guests.
Club Faith 715 Harrison. www.faithsf.com. 9:30pm-2:30am, \$7-12. With DJs Twist, Neon Leon, and Mike Bagg.
El Colonial 721 Sutter; 931-3600. 10pm, free.
Swing, Frank Sinatra, and big band music.
Cruise Liner Lingba Lounge. 9pm-2am. Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.
Dancehall Thursdays AsiaSF. 10pm-2am, \$10. Dancehall and reggae.

Digital Revolution Polo's Blue Cube. 34 Mason; www.dark-techno.com/binaral. 9pm-2am, \$12. Dark electronic music with Synapscape, Asche, wh0rm0ng, and DJS salt. Rutter Gluck, DJ Dice, phreaki b0t, ultra violet, and others.
Disco Scum El Rio. 9pm, free. Electro-disco and no romantic death rock with DJs Scottish Andy and Obsolete Brand.

Eggs Mighty. 9pm-2am, \$12. With Thomas Dolby and Bochum Welt.

EZ5 682 Commercial; 362-9321. 6-9pm, free: "6 2 9," '80s, uptempo jams, and deep house breaks. 10pm-2am, free: "Bumpin'" with DJs Morse Code and Monte Carlo.

Fringe Benefits Nickie's BBQ. 9pm. A monthly benefit dance party for Fringe.

Fun 26 Mix. 9pm, \$5-10. Old-school, hip-hop, and reggae with DJ Jah Yzer.

Give Thanks Club Six. 9pm-2am, \$5. With Polo Mo'Xauz, Shortkut, Doogie, Iver, and Ine Dole.

The Goodness Vertigo, 1160 Polk; 674-1278. 10pm-2am, free. Hip-hop, dancehall, soul, breaks, '80s, and everything in between with DJs Cense, Solace, and Mosquito.

Industry Bigfoot Lounge, 1750 Polk; 440-2355. 10pm-2am, free. A club dedicated to those working in the service, promotion, performance and other industries.

Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnik.

Interlude Jeff 11. 10pm-2am. With rotating DJs Ivan, Lory Ross, D-Sharo, and Add1.

Lapel Madrone Lounge. 9pm. With DJ Neel Kizmaz and guests Claire Ahl, DeeJay Ziploc, and Ruben.

Levende Lounge 5-10pm. With Drunken Monkey. 10pm: "Pacific Standard Time," with DJ Sake1 and guests.

Lindy Hop African American Art and Culture Complex, 762 Fulton; 424-4897. 7pm, \$10. Swing dance lessons.

Luna Lounge 1192 Folsom; 626-6043. www.lunalounge.org. 6-10pm, free: "Inbox," House and trance with DJs Hoovee, Apt, and Achilles. 10pm, \$5-7: "Life Rhythm," downtempo funk, and soul with Les Paul.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Misturada Dark Room, Club Six. 9pm-2am. \$5. Afro-Latin, Caribbean, and Brazilian music with DJs Vanka and guests.

Moneyspot Milk. 9pm. With Future Primitive Sound DJs.

Nitevibe's Fourth Annual DJ Dreamteam Ruby Skye. 9pm, \$15. With Mark Farna, Miguel Migs, and David Harness.

Omar's Clique Beauty Bar. 8pm-2am, free. Future-pop, disco, and more with Omar and Ethan.

On the Run John Collins, 90 Natoma; 543-BARR. www.johncollins.com. 9pm, free.

Pacific Standard Time Bambuddha Lounge. 9pm. 2am, \$5. Soul music with Sake1 and guests.

Party for the People Element Lounge. 9pm. Hip-hop, funk, and rock mash-ups with Mix Master Mao and DJ Fadedisk.

Polo's Blue Cube 34 Mason; 392-4833. 10pm-2am, \$7. With Cheb I Sabbah.

Popscene 330 Ritch. 10pm-2am, \$5-8. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen and Jeremy.

With a live set by You Say Party! We Say Die! Prince vs Michael Rokkit Room. 9pm, \$5. With DJs Dave Paul and Jeff Harris; performances by P Kontrol 6, 4am, and others.

Purple Haze Skylark. 9pm-2am, free. Hip-hop and dancehall with DJs Osiris, Powder, Jus Rite Arrow, and Sg-13.

Real Raw Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight. With DJ Pinpaulz Sound.

Simple Park. 9pm-2am. Classic soul, disco, hip-hop, and more with Julius Papp, Franky Borisy, and Mauricio Aviles.

Star Hits Condo Club, 300 Broadway; www.divebarbiz/starhits.htm. 9pm-2am, \$5. An alternate dance club featuring DJs, dancing, and more.

Suite One80e 9pm-4am, \$10. With DJs Sweet Spot Tunnel Top. 9pm, free. Soul, hip-hop, R&B, reggae, and Top 40 dance music with DJs Kevvy Kev, Nytkrawler, Raymundo, and Felix the Friendly Traveler.

Thin Lizzy Thursdays Benders Bar and Grill. 9pm. Thin Lizzy jams all night long.

Throwback Voda. 10pm-2am, free. Funky stuff, Jamaican sounds, Afro-Latin soul, and hip-hop with Vinnie Esparrza and DJ Funkin'.

Thursday Night Lounge Thrifty Bear, 661 Howard; www.thriftybear.com. Downtempo.

Tubestack Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.



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MUSIC

Twilight Soluna Cafe and Lounge. 6-10pm, free
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Underworld Kelly's Mission Rock. 9pm. Hip-hop

BAY AREA

Automatic Kingman's Lucky Lounge, 9pm-2am.
Classics, dancehall, and soul.
[2] Brothers and Sisters Luka's Taproom and
Lounge, 2221 Broadway, Oakl; (510) 451-
4677. 9pm, free. Soulful house and dance music
with DJ's Dedan, Daniela, and guests
Grateful Dead DJ Night Ashkenaz. 10pm, \$6.
International Thursday Night Mash-Up @seven-
teenth, 540 17th St, Oakl; (510) 433-0577. 9pm.
With Chuy Gomez, DJ Fuze, and Jerry Rose
Showtime Ivy Room 11pm. With DJ Nytkrawler
and DJ D
Spitfiah Breathing Space, 2232 Martin Luther
King Jr Blvd, Oakl; (510) 575-2899. 8:30pm,
\$5-10. Spoken word, live bands, and reggae
and hip-hop
Music Forward Oasis, 135 12th St, Oakl; (510)
763-0404. 10pm-2am, free. With David Marks,
Brian Walls, Erik Karki and Shon Johnson
White Horse Bar 8pm. With DJ Tony-T

FRIDAY 10

ROCK/BLUES/HIP-HOP

Agua Libre, Firme, DJ Rueben Elbo Room. 10pm,
\$10
Army, Abja, Niyorah, Red I Band, Green Up
Soundsystem Independent. 9pm, \$15
Asylum Street Spankers, Legendary Shack
Shakers 12 Galaxies. 9pm, \$15
Arsenists Get All the Girls, Said the Gun to the
Girl, Ambulance Ambulance, Hollywood
Hecat, Big Sound Slim's. 9pm, \$21
Holocaust, Like Class We Break Hotel Utah
Saloon. 8pm, \$5
Denizen Kane, Jenro Space 180, 180 Capp, third
floor; www.locusarts.org. 9pm
Dilettantes, Lovetones, Quarter After Cafe du
Nord. 9pm, \$10.
Dr. Mojo Band Ireland's 32. 9pm
[2] Joe Ely Swedish American Hall, 2174
Market; 861-5016. 7:30pm, \$16.
Flogging Molly, Briggs, Deadpats Fillmore. 9pm,
\$22-50.
[2] Goblin Cock, Sleeping People Mezzanine
9pm, \$9.
Nire, Ponies in the Surf, Megamoo Make-Out
Room. 7pm, \$6.
[2] Pink Mountaintops, Skygreen Leopards, Routs
of Orchis Bottom of the Hill. 10pm, \$10.
She Wants Revenge, Astra Heights, Send for
Help Great American Music Hall. 9pm, \$15. Sold
out.
"Sound for Picture" Old First Church. 8pm, \$12-15
Stolen Bibles and their Barbary Circus, D'Urso
Pier 23. 9pm, \$8
Suite Love Express Johnny Foley's. 9pm
Tainted Love Red Devil Lounge. 9pm, \$15.
[2] Votrot, We Are Wolves, Kiss Me Deadly
Hermlock Tavern. 9:30pm, \$10.
[2] Walken, Kalmeck and the Riffmerchants,
Feildmans, Virgils Torment Parkside. 9pm, \$10
Rusty Zinn Biscuits and Blues. 8:30 and
10:30pm, \$15.

BAY AREA

Bayonics, Psychokinetics, Company of Prophets,
DJ Eadobas Shattuck Downlow. 9pm, \$5-8.
[2] Dada Swing, Experimental Dental School,
Huts 21 Grand. 9pm, \$6-10.
Happy Clams, Bleu Canadians, Tippy Canoe and
the Paddlemen Stary Plough. 9pm, \$6.
Leo Kottke Wheeler Auditorium, UC Berkeley,
Bancroft Way at Telegraph, Berk; (510) 642-
4290. 8pm.
Ray Manzarek, Roy Rogers 142 Throckmorton
Theatre, 142 Throckmorton, Mill Valley; (415)
383-9600. 8pm, \$25-35.
Rose City Kings Eli's Mile High Club. 10pm, \$10
Son of Gunnar, Ton of Shel Mama Buzz Cafe.
8pm.
Ten Til Two Beckett's. 9:30pm
[2] Unagi, Famous Last Words, Justin King
Uptown. 8:30pm, \$8.
Whiskey Sunday, Love Songs, Pink Black, Abi Yo
Yos 924 Gilman. 8pm, \$5.

JAZZ/MUSIC

Donald "Duck" Bailey Bacar. 9pm, free.
Black Market Jazz Orchestra Top of the Mark.
9pm, \$10.
Charles Under Experience with Valencia Les
Jouins Jazz Bistro. 8pm.
CONTINUES ON PAGE 44

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WEDNESDAY MARCH 15TH 7PM/\$10 WITH THE CODE BRAIN FAILURE CRIME IN STEREO STATIC THOUGH	THURSDAY MARCH 16TH 7PM/\$13 DARKEST HOUR

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4/05-STILL REMAINS	4/20-MORBID ANGEL	4/21-MORBID ANGEL

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**BEN TAYLOR
TRISTAN PRETTYMAN
EOIN HARRINGTON**
WED. MARCH 15 • DOORS 7 / SHOW 7:30
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SUMMER OBSESSION
JOANNA**
THURS. MARCH 16 • DOORS 8:30 / SHOW 9
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DOORS 7 / SHOW 8 • \$20 ADV. / \$20 DOOR
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FRI. MAR. 17 • DOORS 8 / SHOW 8:30
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**FRIDAY, MAR 10 7:30
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JOE ELY (solo)
JESSE DENATALE**

**FRIDAY, MAR 10 9PM \$10
INDIE/ROCK
THE DILETTANTES
THE LOVETONES
THE QUARTER AFTER**

**SATURDAY, MAR 11 9PM \$10
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**SUNDAY, MAR 12 1:30 & 4PM
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THE SIPPY CUPS**

**SUNDAY, MAR 12 9PM
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ROCK
THE SPINTO BAND
MINIPOP**

**MONDAY, MAR 13 9:30 \$8
INDIE/ROCK
OSLO
ATLANTIS BLACK
THE CATHOLIC COMB**

**TUESDAY, MAR 14 9:30PM \$20
WEDNESDAY, MAR 15 9:30PM \$26
SINGER-SONGWRITER
FRANK BLACK (solo)
GABBY LA LA**

**THURSDAY, MAR 16 9PM \$20
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ZACHARIAH & THE
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**SUNDAY, MARCH 12
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**TUESDAY, MARCH 14
SAVOY BROWN**

**WEDNESDAY, MARCH 15
LAST EXIT
FRENCH DISCO
RYKARDA PARASOL**

**THURSDAY, MARCH 16
TAINTED LOVE**

**FRIDAY, MARCH 24
BAG OF TOYS**

**SATURDAY, MARCH 25
POP ROCKS**

**THURSDAY, MARCH 30
77 EL DEORA
BARD BROOKS
TERI UNTALAN**

**FRIDAY, MARCH 31
DRAMARAMA
THE PLUS ONES**

**SATURDAY, APRIL 1
THE CHEESEBALLS**

**WEDNESDAY, APRIL 8
THE HOLY KISS
ARTIST IN RESIDENCY
IZZY COX, RED VOICE CHOIR**

**THURSDAY, APRIL 6
TIFFANY**

**FRIDAY, APRIL 7
ARNOCORPS**

**SATURDAY, APRIL 8
STORM AND THE BALLS**

**SATURDAY, APRIL 15
STROKE 9
CHRIS CLOUSE**

**SUNDAY, APRIL 16 AND MONDAY, APRIL 17
COLIN HAY
JESSE DENATALE**

**FRIDAY, APRIL 21
WONDER BREAD 5**

**SATURDAY, APRIL 22
AMBROSIA**

**FRIDAY, APRIL 28
TIM REYNOLDS
SOLD ACOUSTIC**

**SATURDAY, MAY 5
SIR MIX • A • LOT**

**SATURDAY, MAY 13
THE YOUNG DUBLINERS**

**TUESDAY, MAY 16, WEDNESDAY,
MAY 17 AND THURSDAY, MAY 18
ABC**

**FRIDAY, MAY 28
BLACK SHEEP**

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11PM-VEE
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FRI/10 JAZZ/NEW MUSIC

CONT.)

Chuck Peterson Sextet Bird and Beckett Book, 2788 Diamond; 586-3733, 5:30pm, free

Dave Parker Quintet Red Rock, 699 Chenery; 333-3030, 9pm, free

Paul Kimura Bistro Clement, 127 Clement; 387-6966, 6pm, free

Ken Fishler Washington Square Bar and Grill, 7pm

KingsJazz Jazz Trio Waterfront Restaurant, Pier 7; 391-2696, 5pm

Lavay Smith and Her Red Hot Skillet Lickers Jazz at Pearl's, 9 and 11pm, \$15-20

Maudie Maggart Plush Room, 8pm, \$40

Mal Sharpe and Big Money in Jazz Enrico's, 8pm

Mamacoati and Trio Los Demas Red Poppy Art House, 2698 Folsom; www.redpoppyarthouse.org, 8pm, \$10.

Nova Jazz Quartet San Francisco Brewing Company, 155 Columbus; 434-9344, 10pm, free.

Richard Crook Jazz Trio Dogpatch Saloon, 2496 Third St; 643-8592, 9pm, free.

Steve Klawiter Trio Bistro Boudin, 160 Jefferson; 928-1849, 6pm, free.

Gini Wilson Moose's, 8pm.

BAY AREA

Bobbe Norris with the Larry Dunlap Trio Downtown, 9pm.

DJ and Brook Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344, 7:30pm, free

Le Hot Jazz Speisekammer, 1212 Lincoln, Alameda; (510) 522-1300, 8:30pm, free

Jazz Express Quintet Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ, 8pm

FOLK/WORLD/COUNTRY

Andre Karpov and the Kazaks, AJ Roach, Ian Shaul Edinburgh Castle Pub, 9pm.

"Full of Joy" California Institute of Integral Studies, 1453 Mission; 575-6175, 7:30pm, \$20-22, 7:30pm, \$20-22

April Hobart Simple Pleasures Cafe, 8pm, free

Live Brazilian music El Rincon, 9pm, \$10.

Live flamenco music Cafe Arguello, 2832 Mission; 643-3160, 7pm.

Andrew McNamara and Michael Landers Plough and Stars, 9pm.

BAY AREA

Rafael Manriquez La Peña Cultural Center, 8pm, \$12.

Native Elements, Razorblade Ashkenaz, 9:30pm, \$10-12

Waybacks, David Gans Freight and Salvage Coffee House, 8pm, \$18.50

Zydeco Flames Eagles Hall, 2305 Alameda, Alameda; (415) 285-6285, 9pm, \$13.

DANCE CLUBS

African Dance Mission Baobab, 10pm, \$3. Zouk, Soukous, Mapuka, and Rai with DJ Marco and guests.

Artesia 9pm. Hip-hop, soul, '80s, and more with DJ Unagi.

An Bodhran 668 Haight; 431-4724, 10pm-2am, free. House, funk, and soul with DJ Seamie

Ballroom and Swing Dance Party Metronome Dance Center, 8pm, \$15; ballroom dance lesson followed by a dance party, 9pm, \$12. Metro swing party

Beyond Ent Harry Denton's Rouge, 1500 Broadway; 346-7683, 9:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajestiChris

Binary Breakdown Polo's Blue Cube, 34 Mason; www.dark-tekno.com/binaural, 9pm-3am, \$15

Dark electronic music with Richard Devine, cyclob, the flashbulb, Eustachian, Exillion, Polar, and Djs McKell Smith, Catharsis, Raydeus, Smoove, and others.

Body Rock Nickie's BBQ, 9pm. Funk, hip-hop, rock, and more.

Bootie DNA Lounge, 10pm. Mash ups with DJ Party Ben, Adrian, and the Mysterious D; live set by the Smash Up Derby

Boy Candy Underground SF, 9pm-2am. A gay club with Ruben Mancas

Casa Madrone Lounge, 9pm, \$4. International music with DJ Papi Chocolate and guests

Club Dragon Eight, 9pm-3am. A gay Asian dance club

Club ID Rickshaw Stop, 10pm, \$7-8. '80s rock electro, Britpop, and modern rock with DJ Fletcher and guests; live set by Dirty Little Secret

Club NV 10pm-3:30am. Hip-hop and salsa

Le Colonial 721 Sutter, 931-3600, 10pm-2am \$5. R&B, jazz, blues, and downtempo

Desire Fluid Ultra Lounge, 662 Mission; 615-6888, www.fluidsf.com, 10pm, \$10-15. With DJ Solomon

Dragon Bar 473 Broadway; (934) 4382, 5pm-1am, \$10, free before 10pm. House, hip-hop, Latin jazz, and classic dance mixes with Ean Golden

Fag Fridays Endup, 10pm-6am, \$8. With residents Rolo, David Harness, and Pete Avila, Neon Leon, and weekly guests

First Serve Basis 26 Mx, 9pm-2am. Hip-hop

Foundry Club Hide, 9pm-2am, free. Industrial EBM, goth, darkwave, noise, and more with DJ Caine and DJ Whorin

Freaky Fridays EZ5 682 Commercial; 346-4421, 6-10pm, free. Old-school, nu-skoal, and more

Free-Form AsiaSF, 10pm-3am, free. House and techno

Fuck Shack Beauty Bar, 9pm-2am. With Jetrofresca, Richie Panic, and Birdy

Funk N' Vibes Sublounge, 9pm-2am, \$5. With Djs Chad Mitchell, Uncle Larry, Natty D, and Todd Michael

Harry Denton's Starlight Room Midnight, \$5 With DJ Sammi

Hot Boxox Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com 10pm-2am, free With host Gina La Divina

Hot Pants Cat Club, 10pm-3am, \$6. Hip-hop, pop, '80s, and electro with Djs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef

Kaleidoscope House of Shields, 9pm, free. With DJ Carlos P, Major Sean, Dr. Scott, Count Funk, Jodie Archchoke, Psychaderek, Airbear, and go-go dancers

Latin Bay Area Glas Kat, 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en Español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago

Levande Lounge 6-10pm: with live performance by Acoustic Sneaky, 10pm: "Off the Couch," with Djs M3, Jimmy B, and guests

Lingba Lounge 9pm-2am, free. Latin house

Magnet Lounge 1402 Grant; 271-5760, 7pm-2am. With rotating Djs

Make-Out Room 10pm, \$5. Bhangra, breakbeat, and more with Jimmy Love.

Master Blaster Delirium, 10pm. Punk rock

Mood Swing Eastside West, 3154 Fillmore; 885-4000, 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with Djs J. Diamond, Precise, and guests

Night and Day Voda, 10pm-2am, free. Soulful sounds and vibes with Djs Black and Decca

Obscure Curio Stud, 10pm-2am. Goth, industrial, and '80s

Our Latin Thing Jelly's, 10pm, \$10. With Orquesta Sensual and DJ Luis Medina

Quench Fridays Club Q, 61 Golden Gate; www.freepartyssf.com, 9pm. With various resident Djs spinning music in three rooms

Remedy Ruby Skye, 9pm-4am, \$15. With various guest Djs

Retro-Drum And, 43 Sixth St; 543-3505, www.amu-bar.com, 10pm-2am, free. Electro and retro house with Djs Rooz, Jeffrey Allen, and DJ Bo

Rewind Element Lounge, 9pm-2am. With Steve Masters and Brian Raffi

The Rod Deco Lounge, 510 Larkin; 441-4007, 10pm-4am, \$5. With Djs Bus Station John and Jef Leopard, featuring a wet jock strap contest

Space Truckin' Benders Bar and Grill, 6-10pm With Djs

Studio Z 9pm, \$10. With Djs Rapid RC - the Mixtape Mechanic, Ross Hogg, and Havoc

Swing at Seven SF LGBT Community Center, 1800 Market, 305-8242, www.queerjitterbugs.com, 7-10pm, \$5-7. Weekly swing dance club

Suite One80ne 9pm-4am, \$20. With Djs

MIGHTY March Madness

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THOMAS DOLBY
BOCHUM WELT
with: Safety Scissors
\$10 SPONSORED BY: **GUARDIAN**

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MIGHTY BREAKS
St. Patty's Day
hosted by:
HOUSE OF LOTUS
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& **DISCO D**
\$5

Thursday March 16th
BPM Magazine presents:
FC KAHUNA
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Thursday March 30th
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BOOKA SHADE
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Thu 3/11	DVC NIGHT BAND
Fri 3/12	SISTA KEE aka Kilo Gamble
Sat 3/13	SONY HOLLAND
Sun 3/14	JAPANESE SHAMISEN EXTRAVAGANZA
Mon 3/15	CHRISTIAN McBRIDE DAVID
Tue 3/16	MIMI FOX TRIO
Wed 3/17	THE BAD PLUS
Thu 3/18	PAT MARTINO QUINTET Tribute to Wes Montgomery
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Velvet Lounge 9pm, \$10. With DJ Manny Perez. Vision II Pirata, 2007 16th St; 626-2626. 9pm-2am, \$5. House and breaks.

Wish 1539 Folsom; 278-9474. 6-10pm, free: "Om Happy Hour," with Om Records crew. 10pm-2am, free: "Vivid," Mid-tempo funk and deep house with residents DJ's Seven, Sol, and guests. The X 715 Harrison; www.sflclubs.com. 9:30pm-2:30am. House with DJ Paolo.

BAY AREA

Club Trenz Simone's Jazz and Old Cabaret, 377 Second St, Jack London Square, Oakland; http://emoneypresents.com/clubtrenzguestvoucher.htm. 10pm-2am. Hip-hop, R&B, soul, and old-school.

Kingsman's Lucky Lounge 5-8pm, free. With DJ JRs. "Free Flo Fridays," 9pm-2am. With DJ's AJB, Rawman, Robynn, and guests.

Luka's Taproom and Lounge 2221 Broadway, Oakland; (510) 451-4677. 10pm, \$5-10. Reggae, dancehall, and hip-hop with Rocker T and Smoke One.

Martini Lounge @seventeenth, 510 17th St, Oakland; (510) 433-0577. 9pm, \$10. With Chuy Gomez and DJ Fuzé.

White Horse Bar 9pm. With DJ Eclat

SATURDAY 11

ROCK/BLUES/HIP-HOP

Black Moses, Ari Shine, Sermon, Meat Packers Parkside, 9pm, \$10

► **Cupids,** Halcyon High House of Shields, 9pm, \$4
► **Dengue Fever,** Black Fiction, Future Pigeon, DJ Roscoe 2000 12 Galaxies, 9pm, \$8.

Dream Theater Warfield. 8pm, \$32.50-45

► **Electric Six,** Every Move a Picture, Rock Kills Kid Independent, 9pm, \$16.

Halcyon High, Oceans of Fire House of Shields, 10pm, \$4.

Alicia Krauss and Union Station Nob Hill Masonic Auditorium, 1111 California; 1-800-225-2277

8pm, \$45.50-55.50

► **Minmae,** Rai Partha Vogelbacher Hemlock Tavern, 9:30pm, \$7.

► **Nine Black Alps,** Silversun Pickups, Amusement Parks on Fire Cafe du Nord

9pm, \$10. See Pick box.

Rose City Kings Biscuits and Blues, 8:30 and 10:30pm, \$15

► **Sir Mix-a-Lot,** Feed Red Devil Lounge 9pm, \$20.

Stymie and the Pimp Jones Luv Orchestra Elbo Room, 10pm, \$10.

Ben Taylor, Tristan Prettyman, Eoin Harrington Slim's, 9pm, \$13

Tom Jonesing Ireland's 32, 9pm.

► **Voxtrok,** Kiss Me Deadly, Joggers, Seiko and Salome Bottom of the Hill, 9pm, \$12.

Willful Sinners Bonders Bar and Grill, 10pm, free

Wish Inflicted, Glider, Victoria George Hotel Utah Saloon, 8:30pm, \$10.

BAY AREA

Broken Bones, Total Chaos, Mastema Blakes 9pm, \$14.

Drink the Bleach, Flametal Uptown, 8pm, \$6

Nicole McRory Bistros, 9:30pm.

Plan 9, Monster Squad, Static Thought, Cell Block 5, Runns 924 Gilman, 8pm, \$5.

Sila and the Afrofunk Experience Ashkenaz, 9:30pm, \$11-13.

JAZZ/NEW MUSIC

Don Asher, Waldo Carter Moose's, 8pm

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 8pm.

Black Market Jazz Orchestra Top of the Mark, 9pm, \$10

Sharman Duran Enrico's, 8pm

Paul Kimura Bistro Clement, 127 Clement; 387-6966. 6pm, free

Lavay Smith and Her Red Hot Skillet Lickers Jazz at Pearl's, 9 and 11pm, \$15-20.

Live Jazz Caffé d'Melanie, 1314 Ocean; 333-3665. 7pm

Maude Maggart Plush Room, 8pm, \$40

Brad Niven Washington Square Bar and Grill, 7pm.

Oscar Fabulous — Jerome Rossen Bacar, 9pm, free.

CONTINUES ON PAGE 48, »

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THUR 3/9

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W/LIVE PERFORMANCES BY LCJ & TRUE JUSTICE + TRIPLE AVE, NYAMBEZI

FRI 3/10

HAROLD RAY LIVE IN CONCERT NAGG, THE TOUCH-ME-NOT'S

SAT 3/11

PERSEPHONE'S BEES CLEVELAND BROWNS NINO MOSCHELLA, DJ PRIMO

SUN 3/12

MEOW MIX (DJ SHANTE FROM SOUNDSOFTIQUE)

SUN 3/13

STEVE FREUND TRIO + SPECIAL GUESTS

UPCOMING:

THUR 3/16 - RESIDENT DJS: TRUE JUSTICE, DJ D, DJ NYTEKRAWLER W/LIVE PERFORMANCES BY LCJ & TRUE JUSTICE + SPECIAL GUEST BLURRED ENTITIES

FRI 3/17 - MTB (MILE THIERIAU BAND) HOLIDAY & THE ADVENTURE POP COLLECTIVE, FAIRCHILD (ACOUSTIC)

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FRIDAY, MARCH 10TH 2006

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BIG FOOT	BRYCE KANIGHTS	STEFAN SIMIRICH
JOE BROOK	NECKFACE	COREY SMITH
STEVE CABALLERO	LUKE OGDEN	IAT TANJU
LANCE DAWES	STEVE OLSON	ED TEMPLETON
MARK DESALVO	CHRIS PASTRAS	MARK WHITELEY

ARTIST RECEPTION FRIDAY, MARCH 10TH 2006

7pm - 9pm (FREE), 9pm - 2am (\$5⁰⁰)

(21 and over with ID)

LIVE PERFORMANCES BY

JOHNNY AND THE DUDES **D JAKE (Hightower)**

AMMUNITION AFFAIR **DJ SONNY PHONO (Burn It Down Sound)**

HIGHTOWER **DJ SATVA (Streets.lv)**

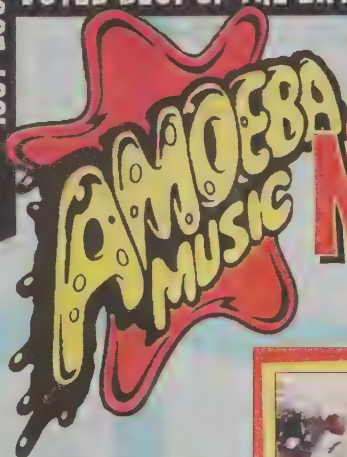
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KIERAN HEBDEN & STEVE REID **12⁹⁸ CD** Exchange Session Vol. 1

Kieran is known for time in Four Tet and the post-rock instrumental band, Fridge. Steve Reid was a Motown session drummer and spent time with Sun Ra before putting out solo records. Don't miss this free jazz odyssey!



MILOSH Meme **12⁹⁸ CD**

Toronto's Milosh makes music for the lovers and the lonely. He chronicles both his romantic pitfalls and victories while gliding on shuffling beats and gauzy keyboards. "The perfect transition from Dntel to D'Angelo." — *BPM*



EVERLOVELY LIGHTNINGHEART **12⁹⁸ CD** Cusp

Cusp is beautiful in its chaos and simplicity. It is a humbling and sad composition, the sort of sadness that tunes the listener into the physical state of humanity.



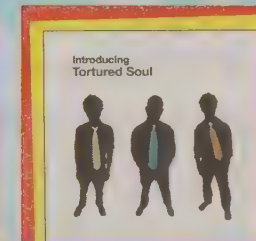
LET'S GET TWISTED VOL. 1 **14⁹⁸ CD** Various Artists **2-CD SET**

A 2xCD collection of out-of-print classics from the label that helped define and shape today's DJ culture. Features Danny Tenaglia, Funky Green Dogs, Superchumbo and more.



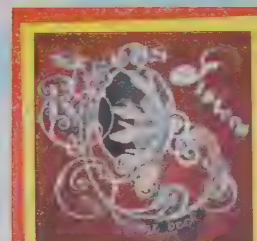
MOGWAI Mr. Beast **12⁹⁸ CD**

Mogwai make a refreshing return to their roots on *Mr. Beast*. They've scrapped the quiet-loud formula and committed themselves to Rock with a capital R. Best Mogwai album in years! Limited edition version also available with a bonus DVD for 14.98.



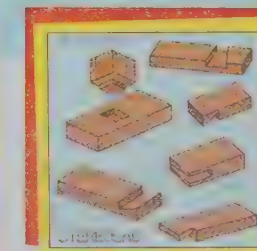
TORTURED SOUL Introducing Tortured Soul **15⁹⁸ CD**

Introducing Tortured Soul is the debut album from the world's finest purveyors of live house, re-mastered and featuring productions from Osunlade, DJ Spinna and Alix Alvarez, plus exclusive mixes.



THE ROGERS SISTERS **11⁹⁸ CD** The Invisible Deck

Named after a card trick, *The Invisible Deck* brings this Brooklyn band to the forefront. This good time threesome plays post-rock garage that kicks ass. Catch them live at SXSW!



STEREOLAB Fab Four Suture **9⁹⁸ CD**

Culling together tracks from six 7" records released last year plus three new ones, Stereolab offers this great compilation. These songs are some of the finest they've recorded.



**Don't miss NINE BLACK ALPS live at Amoeba SF
this Saturday, March 11th at 2pm
and SPINTO BAND - live at Amoeba SF -
Sunday March 12th at 2pm!**

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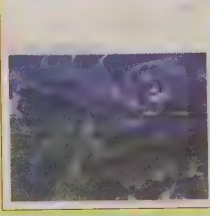


BAR NONE

HOTEL LIGHTS Hotel Lights

13⁹⁸ CD

Darren Jesse, former member of Ben Folds Five, releases a quintessential pop album with help from ex-Archers of Loaf drummer Mark Price. It's a layered record of warm, somber melodies.



BLUE NOTE

GONZALO RUBALCABA Solo

14⁹⁸ CD

The Grammy Award-winning pianist returns to the forefront with his first major label solo recording. *Solo* explores themes from Afro-Cuban culture including lullabies and African-rooted chants.

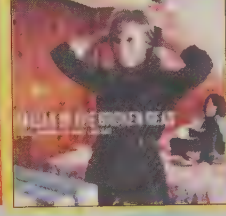


BLUE NOTE

THE WOOD BROTHERS Ways Not To Lose

14⁹⁸ CD

Brothers Oliver and Chris Wood (of Medeski, Martin & Wood) release this new project — a stunning, spare and raw debut album. The music has echoes of country blues, Appalachian bluegrass and New Orleans R & B.



V2

ISOBEL CAMPBELL & MARK LANEGAN Ballad of the Broken Seas

13⁹⁸ CD

There's a certain "beauty & the beast" quality to male/female duos. And so it is with *Ballad of the Broken Seas*. There's a lovely contrast between Isobel's aching, pristine voice and Lanegan's regret-stewed burr.



OM

OM: MIAMI Various Artists

9⁹⁸ CD

Om ushers in a new era of ill-minded dance floor hotness with this compilation. Artists include Andy Caldwell, Samantha James, Iz & Diz, Groove Junkies, Afro-Mystik, Chuck Love, and more.

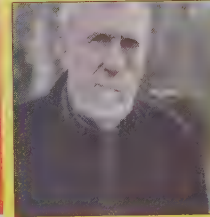


TOMPKINS SQUARE

CHRISTIAN KIEFER & SHARRON KRAUS Black Dove

12⁹⁸ CD

Here is a collaborative project between a Sacramento-based singer/songwriter and an English folksinger. The album is meant to be experienced as a sonic novel based on the idea of love letters.



TOMPKINS SQUARE

RAN BLAKE All That Is Tied

12⁹⁸ CD

Ran Blake revisits select masterpieces from his 40-year career on this new record (his 35th). Check out who the *Boston Herald* says "ranks among music's most brilliant and engaging improvisers."



TOMPKINS SQUARE

CHARLES GAYLE Time Zones

12⁹⁸ CD

Time Zones marks Charles Gayle's first solo piano album of all original material. Gayle is very well-known for his tenor sax playing, and this album solidifies his talent as a piano man.



VAGRANT

THE DUKE SPIRIT Cuts Across The Land

12⁹⁸ CD

This London-based quintet provides fuzzy, bluesy pop that calls to mind Spiritualized. *Cuts Across the Land* is one hell of a rock n' roll album!



OM

JULIUS PAPP Montreal Departure

13⁹⁸ CD

This double CD set digs deep into his Montreal roots via Papp's San Francisco home. Disc one features Basil, Reel Soul, Dazzle Drums and more. Disc 2 includes Deborah Bond, Soulstice, & Mark Farina.



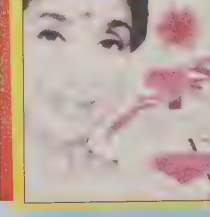
UME IMPORTS

LEWIS TAYLOR Lewis Taylor

12⁹⁸ CD

Feast your ears on the multi-instrumentalist soul singer, Lewis Taylor. "Nobody does this better, in fact nobody does this at all."

— Mojo Magazine



TIMES SQUARE

ASHA BHOSLE Love Supreme

2-CD SET 13⁹⁸ CD

Asha Bhosle is one of the most recorded artists in the world. This new record showcases her interpretations of classic "ghazals" — or love poems to music. The bonus disc has videos, duets and notes.



UNCIVILIZED WORLD

BIRDY NAM NAM Birdy Nam Nam

15⁹⁸ CD + DVD

This group of four crate-diggers presents a turntable experience like no other. The record features an insane mixture of styles that emerges as its own unique genre. Includes bonus DVD.



YEP HOC

TRES CHICAS Bloom, Red & The Ordinary Girl

13⁹⁸ CD

The all country lasses Caitlin Cary, Lynn Blakey & Tonya Lamm have employed British folks like Nick Lowe & Neil Brockbank for help on their third record. It's an album of intricate harmony and country-pop.



ASTRALWERKS

WILLY MASON Where The Humans Eat

13⁹⁸ CD

"Equal parts hobo & Holden Caulfield, (then) nineteen-year-old Willy Mason blends precocious lyricism, spare, jangly guitar, and a world-weary voice that sounds older than his years."

— Rolling Stone

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SAT/11 JAZZ/NEW MUSIC CONT.)

Steve Klawiter Trio Bistro Boudin, 160 Jefferson; 928-1849. 6pm, free.

BAY AREA

Babatunde Lea Quartet Anna's Jazz Island, 2120 Allison Way, Berk; (510) 841-JAZZ. 8pm
Ron Carter Yoshi's, 8 and 10pm. \$24.
Frisky Frolics Speisekammer, 1212 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.
Gaucho Albatross Pub. 9:30pm, \$3
Chase Michaels Jazzschool. 8pm, \$12
Bobbe Norris with the Larry Dunlap Trio Downtown, 9pm
Stephen Swiss and Peter Frankel Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm, \$7-10 donation.

FOLK/WORLD/COUNTRY

Balinese Shadow Theater Noe Valley Ministry. 8:15pm. \$16. With Larry Reed and live Balinese Gamelan Accompaniment
FreeSound Pier 23. 9pm, \$8
Hootenanny Night Cafe International, 508 Haight. 775-0221. 7pm, free. With Chris Volpe, Creeping Lovely, Hobo Jungle, and Eric Cornforth.
Steven King Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$26-32.
Julie Larson Simple Pleasures Cafe. 8pm, free. Live flamenco music Cafe Arguello, 2832 Mission; 643-3160. 7pm.
Andrew McNamara and Michael Landers, Culann's Hounds Plough and Stars. 9pm.
Open mic Red Vic Peace Center, 1665 Haight; 864-1978. 8:30pm, free.
Tom Sway Red Poppy Art House, 2698 Folsom; www.redpoppyarthouse.org. 8pm, \$10.

BAY AREA

Maria del Mar Bonet, Mónica Salmaso Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. 8pm, \$22-40
Jared Karol and Cas Lucas Nomad Cafe, 6500 Shattuck, Oak; (510) 595-5344. 7:30pm, free.
Jewish Music Festival First Congregational Church, 2501 Harrison, Oak; (415) 276-1511, www.jewishmusicfestival.org. 8pm, \$22-26. With Septeto Rodriguez and Irving Fields.
Mexican Mariachi Fest Ashkenaz. 8:30pm, \$15
David Rovics AK Press, 6744 23rd St, Oak; www.akpress.org. 7pm.
Hans York Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 7pm, free

DANCE CLUBS

Amnesia 9pm. Hip-hop, soul, breaks, and live
Ming DJs Roche, Powder P, and Yao

Avery Island Jack's Club, 2545 24th St; 641-5371. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Baobab 10pm, \$3. African and French hip-hop with DJ Sogui and Edibe.
Better Days Pink. 9pm-2am, \$10. With Frankie Boissy.
Brown Tempo Tunnel Top. 10pm-2am, free Afrobeat. Latin funk, and electropicalia with Rueden, Romanowski, and friends.
Cafe Cocomo 9pm, \$15. With live band a DJ City Nights 9:30pm-2:30am. Hip-hop and club hits
Club NV 10pm-3:30am. Hip-hop and dance music.
Le Colonial 721 Sutter; 931-3600. 10pm-2am, \$10. Top 40, hip-hop, and house.
Destroy All Genres Beauty Bar. 9pm-2am. Classic and leftfield dance party with D.A.G.
Digital Voda. 10pm-2am. Underground house and electro with DJs Rymne and Kevin Spicy

Dirty Stud. 10pm-4am. \$5. A gay dance club featuring house music.
Diskotek Nekromantika Il Pirata, 2007 16th St. www.houseofvoodoo.com/event.html. 9pm-2am, \$5. Goth, rock, synth, and glam with Perki and Voodoo.
Electric Vardo Polo's Blue Cube, 34 Mason; www.electrivarado.com. 8pm-4am, \$15 Live music, DJs, dancing, visual arts, and more
Elevate Roe/Prive, 651 Howard; 979-3031. www.sebastianentertainment.com. 9:30pm-3am Hip-hop, rock, club classics, house, global grooves, and more
Endup 6am-1pm. "Ascension" with DJs Vince, Adrian, Jim Hopkins, and Tracy. 10pm-4am. "Reggae Gold SF" reggae, dancehall, and reggaeton with Polo, Daddy Rolio, and guests
The Factory Factory 525, 525 Harrison; 339-8686. www.sfcclubs.com. 9:30pm-3:30am, \$5-15 Hip-hop, house, and more
Friction Club Hide. 9pm-2am, \$5-7. Fetish club
Frisco Disco Arrow. 10pm-2am
Harry Denton's Starlight Room Midnight, \$5
D1 Dave Gills
Hot Boxox Girls Aunt Charlie's Lounge, 133 Turf www.auntcharlieslounge.com. 10pm-2am, free With host Gina La Divina
Hustle Disco Party Metronome Dance Center 8pm, \$15. Hustle, disco, and freestyle dance lesson and party
I Love Wet Panties Delirium. 10pm. With DJs Jenny and Jules
Jawbreaker Hush Hush Lounge. 9pm, \$5
Disco, metal, punk, pop, and hip-hop with AC Green, the Tourist, and guests
Levend Lounge 5-10pm; with Jorge Perez 10pm. "Pink Mammoth" with DJ Greg Smauke Alejandro, Krystle Jones, and guest DJs and musicians
Live at the BBQ Nickie's BBQ. 9pm. Hip-hop midtempo, and more with B Dub, Efrem, Devin and Aaron
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. Hip-hop, old-school, and funk with DJ Mike
Mezzanine 9pm. With Peter Rauthofer
Mile High Club E25, 682 Commercial; 362-9321 10pm-2am, free. Jet-set lounge sounds with Fletcher and Joel
More2Luv 61 Golden Gate; 263-313. 9:30pm. A party for big girls and the men who love them
Obsession Eight. 9:30pm-3am, \$10. A gay hip-hop, reggaeton, and Latin night
Open Gallery Lounge, 510 Brannan; 227-0449 10pm. House, hip-hop, soul, funk, reggae, disco, and rock with residents Oliver Orzal, Jeremy King, and EZ Luv Crew
popscone vs. Loaded Rickshaw Stop. 9pm. With DJs Aaron, Omar, and Disco Shawn (popscone), and DJ Aud (Club Loaded); live sets with Controller, Controller, Scissors for Lefty, and You Say Party! We Say Die!
Queer Ballroom Dance Synergy, 1387 Valencia; 305-8242. 7pm, \$10. Ballroom, Latin, country, and swing dance lessons and party
Reflex Shadow Lounge, 299 Folsom; 252-7094, www.shadowlounge.com. Drum 'n' bass with resident DJs Lukeone, Salokim, Kinetik, Frankie, Munk, and Dora
El Rincon 10pm-2am. Salsa, timba, reggaeton, merengue, and more with DJ Walt Digz
The Rod Underground SF. 10pm-2am, \$5 An alternaqueer club.
Salted Saturdays Mighty. 10pm-5am, \$10, \$15 after 11pm. With Miguel Migs, Julius Papp, and Chadwick.
Sloppy Anu, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. Downtempo, hip-hop, breakbeat, and house.
Sonido Make-Out Room. 10pm, \$5. '60s, '70s Latin, boogaloo, cumbias, soul, bhangra, booty bass, and more with DJ Willie Cologne and guests
Spin THIS! Polo's Blue Cube, 34 Mason; www.dark-tekno.com/binaural. 9:30pm, \$12 Dark electronic music with Cdatakili, Eats Tapes, Loma Prieta, and DJs Ghreg on Earth, Teflonjacket, Heartworm, White Rabbit, and others
Suede 383 Bay; 399-9555. 9pm-2am, \$10-15 House and hip-hop
Swift onebone 9pm-4am, \$20. With DJs Tuerk AsiaSF. 10pm-3am
Velvet Lounge 9pm, \$10. '70s, '80s, modern rock, and funk with DJ Bumper

BAY AREA

Angel Magik Shattuck Downlow. 9pm, \$15. Hip-hop, reggae, and dancehall with DJs Ice Water, Eugene Room, and Jahn Kio
Full Circle The Graduate, 6202 Claremont, Oak; (510) 655-8847. 9pm-2am, free. Broken beats, dub, soul, cosmic grooves, and more
Magic Milkcrates Kingman's Lucky Lounge. 9pm-2am

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MR. MUNK'S DUB-STEP ATMOSPHERE GROOVE OUT FEAT. DJ MONK, BSCRIVN + SF'S PREMIER DUB-STEP ATMOSPHERE DJ'S MORE ARTISTS TBA

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"HIP-HOP + REGGAETON NIGHT"

DJ'S FROM THE BAY

SUNDAY MARCH 12TH

"HIP HOP, DANCEHALL, & REMIXES" DJ MIKE & GUESTS

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RITMO Y ARMONIA

Friday, March 10 10pm \$10

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DJ SEP AND SPECIAL GUESTS

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\$1 PBR NIGHT FEAT. ELÉCTRIC VAGINA

THE DAVE RUDE BAND

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Tuesday, March 14 9pm \$6

BOCA DO RIO AND PARALLEL 23

Wednesday, March 15 9pm \$8

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HE'S THE DJ I'M THE RAPPER MC

W/DJ TEAM BATTLE PLUS

DJ SPAIR, MR. B, CONTAMINANTS VS.

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UPCOMING

THURS 3/16 JESUS DIAZ Y SU OSA

FRI 3/17 ALCOHOLIC AUCTION'S ST PATRICK'S DAY PUNK ROCK BLOWOUT

SAT 3/18 SAMBA DA

SUN 3/19 DUB MISSION W/ LADY SA AND TARUN

MON 3/20 LABETKWON

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THE JUMP OFF
W/ DJ BLACK RABBIT

SATURDAY 3/11 10PM 21+
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SUNDAY 12

ROCK/BLUES/HIP-HOP

Armchair Geographers, **Buckskin Bett's Wild West Revue**, **Wink Pain**, **Hermann Hayte Quartet** Amnesia. 9pm.

ASTROMERO, **Solmania**, **Liz Albee**, **Take Up Serpents** California College of the Arts, 1111 Eighth St; www.cca.edu Noon, \$5 donation. **Crosscut Biscuits and Blues**, 8:30pm, \$10. **Hellbound Glory Parkside**, 5pm. Free. **Mandarins**, **Nothing People Make-Out Room**, 9pm, \$6.

ONEIDA, **Crime in Choir**, **Weasel Walter** Sextet Bottom of the Hill. 9pm, \$10. **Plasterkatz** Ireland's 32. 9pm. **Ralph's World** 12 Galaxies. 11 and 3pm, \$10-12. **Readyville**, **Shivshark**, **Sweetbriar Hotel Utah Saloon**, 9pm, \$6. **Slippy Cups** Cafe du Nord. 1:30 and 4pm, \$8-12. **Spirito Band**, **Minipop** Cafe du Nord. 9pm, \$10. See Picks, page 24.

Virgil Shaw Band Hemlock Tavern. 9:30pm, \$7.

BAY AREA

Ambulance Ambulance, **Lessons In Failure**, **Fallen to the Core**, **Said the Girl to the Gun Blakes**, 5pm, \$10. **Cops Lobot Gallery**, 1800 Campbell, Oak; www.lobotgallery.com. 9pm. **Shook Ones**, **Legit** 924 Gilman. 5pm, \$5.

JAZZ/NEW MUSIC

Don Asher, **Waldo Carter** Moose's. 11:30am. **Bill "Doc" Webster Band** Les Joulins. 8pm. **Bj Papa** concert and **Jam Jazz** at Pearl's. Concert: 8:30pm; jam, 10:30pm, \$5-10. **Sharman Duran** Washington Square Bar and Grill 7pm. **Bryan Girard** Canvas Gallery. 7pm, free. **Mike Greensill**, **Ruth Davies** Moose's. 7pm. **Victoria Hughes** Top of the Mark. 10am-2pm. **Le Jazz Hot Enrico's**, 7pm. **Darcy Jean** and **Friends Top of the Mark**, 7pm, \$5. **Paul Kimura** Garden House Cafe, 3117 Clement; 668-1640. 3pm. **Maude Maggart** Plush Room. 8pm, \$35. **Rob Modica** and **Friends Simple Pleasures Cafe** 3pm, free. **Open mic** with **Larry O'Leno** Octavia Lounge, 1772 Market; 863-3690. 7pm. **"Sounds New Concert"** Unitarian Universalist Church of Berkeley, 1 Lawson Rd, Kensington; (510) 524-2912. 7:30pm, \$10-15.

BAY AREA

Carlos Oliveira and **Brazilian Origins** Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm. **Ron Carter Yoshi's**, 2 and 8pm, \$5-24. **Frederick Hodges** Ashkenaz, 2pm, \$10. **Lynne Arriale Trio** Bach Dancing and Dynamite Society, Miramar Beach, 307 Mirada Rd, Half Moon Bay; (650) 726-4143. 4:30pm, \$28. **Steve Erquiaga** and **Brian Pardo** Jazzschool. 4:30pm, \$12-15.

FOLK/WORLD/COUNTRY

Jack Gilder, **Kevin Bernhagen**, **Richard Mandel** Plough and Stars. 9pm. **Live flamenco music** Cafe Arguello, 2832 Mission; 643-3160. 7pm. **Pat Ryan's Celtic Junket** Irish Cultural Center, 2700 45th Ave; 661-2700. 5pm. **David Rovics** Edinburgh Castle Pub. 8pm.

BAY AREA

Gift Horse Nomad Cafe, 6500 Shattuck, Oak; (510) 595-5344. 11am, free. **Chris Hillman** and **Herb Pedersen** Freight and Salvage Coffee House. 8pm, \$20.50. **"Jewish Music Festival"** Temple Sinai, 2809 Summit, Oak; (415) 276-1511. www.jewish-musicfestival.org. 7:30pm, \$22-26. With **Alberto Mizrahi**, **Jack Mendelsohn**, **Anthony Coleman**, **Tova Morcos**, **Dror Sinai**, and **Rachel Vallef**. **"Masters of Persian Classical Music"** Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. 8pm, \$24-48.

DANCE CLUBS

Bazooka Underground SF, 10pm-2am, free. **Bubblegum** pop from the '70s, '80s, and today with DJ Marcelino.

CONTINUES ON PAGE 50

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BIMBO'S

3/27 - THE FLAMING LIPS, STARDUST & WHITE DWARFS, MIDLAKE
3/28 - FEIST, JOHN VANDERSLICE, YOUTH GROUP, THE BOTTICELLI
3/30 - ROGUE WAVE, AQUEGUT, OCTOPUS PROJECT, SCRABEL
3/31 - TWO GALLANTS, SILVERSON PICKUPS, STREET TO NOWHERE

BOTTOM OF THE HILL

3/28 - SCISSORS FOR LEFTY, COMMUNIQUE, PUSH TO TALK
3/29 - BILLY NAYER SHOW, HOPEWELL, TERI FALINI, HENRY MILLER SEXTET
3/30 - HER SPACE HOLIDAY, -/-, LOQUAT, PANTS PANTS PANTS
3/31 - THE NEW AMSTERDAMS, SLOW RUNNER, RYAN HARPER
4/01 - WOLFMOTHER, PARCHMAN FARM, DANAVA, ID
4/02 - TRAINWRECK RIDERS, FULL MOON PARTISANS

CAFE DU NORD

3/28 - DEADBOY & THE ELEPHANTMEN
3/29 - TOMMY GUERRERO, BING JI LING, CURUMIN, HONEYCUT
3/30 - NOUS NON PLUS
3/31 - JASON COLLETT
4/02 - SMOOSH, TWO SECONDS

GREAT AMERICAN MUSIC HALL

3/28 - ISIS, THESE ARMS ARE SNAKES, ZOMBI, THE HOLY SEE
3/30 - KIERAN HERDEN (FOUR TET) AND STEVE REID, MATTSO 2, HUIS
4/01 - THE VELVET TEEN, XIU XIU, MINIPOL, POLAR BEARS
4/02 - VETIVER, BRIGHTBLACK MORNING LIGHT, NEIL HALSTEAD (MOJAVE 3), PEGGY HONEYWELL

THE INDEPENDENT PRESENTED BY THE UNION AV CLUB

3/29 - THE DIRTBOMBS, BLACK LIPS, THE LAMPS
3/30 - THE NATIONAL, MARK EITZEL, TALKDEMONIC, DIVISION DAY
3/31 - WE ARE SCIENTISTS, FOREIGN BORN, THE GRATES, THE BLOOD ARM
4/01 - KID KOALA, DJ RELM

THE KNOCKOUT

4/01 - DAVID DONDERO, EL OLIO WOLF

THE PARKSIDE

3/27 - OPENING NIGHT PARTY WITH KENNEDY
3/28 & 3/30 - NOISE POP COMEDY NIGHTS WITH KILLING MY LOBSTER
3/29 - THE CUTS, COL. KNOWLEDGE & THE LICKITY-SPLOTS, A-FIR JU WELL
4/01 - COMPANY CAR, LOCKE 'N' LOAD, THE SILENCERS

330 RITCH PRESENTED BY POPSCENE

3/30 - THE HERMS, CITIZENS HERE & ABOARD • DJ'S

RICKSHAW STOP

3/29 - HEAVENLY STATES, NEW TRUST, AUDREY SESSIONS, MANDRAKE
3/30 - WHY?, ASOBI SEKSU, DIRTY PROJECTORS, BLACK FICTION
4/01 - BROTHERS PAST
4/02 - SEAN HAYES

SLIM'S

3/30 - THURSDAY, MINUS THE BEAR, THE #12 LOOKS LIKE YOU, WE'RE ALL BROKEN
3/31 - FILM SCHOOL, CLOUD ROOM, BIRDMONSTER, SEND FOR HELP

SWEDISH AMERICAN HALL

3/29 - BRITT DANIEL (SPOON), LAURA VEIRS, MARTYN LEAPER (THE MINDERS), MERIC LONG
3/30 - SAM PREKOP & ARCHER PREWITT, PEDRO THE LION'S DAVE BAZAN, ELVIS PERKINS

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SUN/12 DANCE CLUBS

Best Dressed Chicken in Town Knockout. 5pm-midnight, free. Jamaican rocksteady with DJs Ben Stolen and Mike Heather.

▷ Bionic Pink. 10pm-2am, \$5. With DJs Solar, Mark E. Quark, and Iz

▷ Cafe Flore. 2298 Market; www.cafeflore.com. 7-11pm, free. With DJ Ken Valium

Check the Rhythmic Milk. 9pm-2am. Old-school with DJs.

▷ Club Havana Jelly's. 4pm, \$10. With Rumbische and DJ Ivette Fuentes.

▷ Dr. Evil's Little Black Bag. Knockout. 7pm-midnight, free. Soul, funk, classic rock, and more

▷ Dub Mission Elbow Room. 9pm, \$5. Dub, roots, and classic dancehall with DJ Sep and

Vinnie Esparza.

Endup. 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, John Hopkins, and weekly guests. 8pm-4am, \$12: "Super Soul Sunday," with DJ David Harness, Patrick Wilson, and guest Franck Roger.

Gay and Lesbian Sundays Gallery Lounge, 510 Brannan; 227-0449. 2pm

Harry Denton's Starlight Room Midnight, \$5 With DJ Dave Gillis

Kodo Wish. 1539 Folsom; 278-9474.

www.wishsf.com. 6pm-2am, free. Lounge music with Hideo Kobayashi, Chad Mitchell, Craig Kuna, Tokyo Component, Still Rob G, and guests

Levende Lounge 11am-4pm: "Boogie Brunch," with DJs Ben Hester and Rob G

Love So' Sessions Element Lounge. 9pm, \$5-10 With host Ibrahim and DJs Daniela, D-Sharp, Cecil, and Lovelee

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Mundo Lingba Lounge. 7pm-2am, free. Salsa, Afrobeat, cumbia, Brazilian, and dancehall with Don Bustamante and El Doctor.

Night Light Beauty Bar. 10pm-2am, free. With Rob Highlife, EmBee, and SteveMac.

Planet Big Stud. 5-10pm. A club for big men and their admirers

Propaganda Laszlo, 2536 Mission; 648-7600 6pm-2am, free. '80s and electro with Gogo SalsaCrazy Sunday Metronome Dance Center 6:30-11pm, \$15. Salsa dance social and dance lessons

Salsa Sundays El Rio. 3-8pm. Salsa dances classes and live music

Shack Up! Arrow. 10pm-2am, free. Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.

Sh'elkird Elvik, 3200 16th St; 552-1633. 9pm. A lesbian party.

Soucial Sundays Loft 11. 8pm-midnight. Soul,

reggae, R&B, and urban classics

Tropical Sundays Metronome Dance Center 6:30pm, \$4-8. Beginner salsa, merengue, and bachata lessons, followed by a DJ dance party

Ugly Delirium. 10pm. With DJs

BAY AREA

Ashkenaz 10:30pm, free. Reggae with DJ Edwin

Kingman's Lucky Lounge 3332 Grand, Oak; (510) 465-KING. 9pm. With Jamin

King of Kings Shattuck Downlow. 8pm, \$5-7 Reggae, dancehall, roots, and lovers rock with DJs Common Sensi, and DJ Smoky

Luka's Tap Room and Lounge 2221 Broadway, Oak; (510) 451-4677. 9pm, free. Hip-hop and old-school with DJs Tim D and Willie Maze

Sunshine's Soul Sundays Lucie Lounge, 2086 Allston Way, Berk; (510) 841-1390. 5pm-midnight, free. Classic and neo-soul; and Chicago-style stepping hosted by 78Roc Brothers

White Horse Bar 8pm. DJ night

MONDAY 13

ROCK/BLUES/HIP-HOP

▷ "Ask Dr. Hal" 12 Galaxies 9pm \$7

Back Burner Blues Band Biscuits and Blues 8:30pm, \$10

Baptists Parksides. 9pm, free

Electric Vagina, Dave Rude Band Elbo Room. 9pm \$5

Teddy Geiger Hotel Utah Saloon. 6pm, \$8

"Local Spotlight" Plush Room. 8pm, free

Oslo, Atlantis Black, Catholic Comb Cafe du Nord 9:30pm, \$8

BAY AREA

Blue Monday Jam Uptown. 7:30pm, \$5. With Little Jr. Crudup and Sam One Blues Band

JAZZ/NEW MUSIC

Bishop Norman Williams Quintet Les Joulins Jazz Bistro. 8pm

Contemporary Jazz Orchestra Jazz at Pearl's. 8:30 and 10:30pm, \$5-10

Earplay Herbst Theatre, 401 Van Ness; 392-4400 7pm, \$25-60. "Reflections," music by Christopher Trapani, Marc Satterwhite, Curt Veerman, Mark Wings, David Dzubay; featuring special guest Jennifer Lane

Mike Greensill, Ruth Davies Moose's 7 90pm

Lavay Smith Enrico's. 7pm

Eric Shiffin Washington Square Bar and Grill. 7pm

Adam Shulman Bacar. 7pm, free

BAY AREA

Mo'Rockin' Project Yoshi's. 8 and 10pm, \$10

Zilber-Muscarella Quartet and Invitational Anna's Jazz Island, 2120 Alston Way, Berk; (510) 841-JAZZ. 8pm

FOLK/WORLD/COUNTRY

Toshio Hirano Amnesia. 8:30pm, free

Irish Session Ireland's 32. 9pm

Live flamenco music Cafe Arguello, 2832 Mission; 643-3160. 7pm

BAY AREA

Traditional Irish music session Starry Plough. 9pm, free

DANCE CLUBS

▷ Cafe Little Baobab, 3388 19th St; 643-3558 10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Joe Quixx

Club Camille Beauty Bar. 9pm-2am. Rock 'n' roll Club Dread Studio2. 10pm-3am, \$5, women free before 11:30pm. Reggae and dancehall

▷ Club Fresh The Cafe, 2367 Market; 861-3846 8pm-2am, \$2. Gay and lesbian hip-hop club

▷ Club Neon Make-Out Room. 10pm. Rock, hip-hop, funk, soul, disco, electro, and indie with DJs Jamie Jams, Emdee, Little Melanie, Adan, Nadine, and guests.

▷ Club Unicornio Casanova Lounge. 9pm, free

Contemporary Spanish language punk, electro, modern rock, and more with DJs Luis and Julio

Dance Gals African American Art and Culture Complex, 762 Fulton; 424-4897. 7pm, \$10

Merengue, bachata, salsa, and cumbia lessons Death Guild Gas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club

Falling Down Mondays Milk. 9pm, \$3-5. Skate videos and classic '80s hits with DJs B-Case, Julia Rooster, Webb, Satva, Ross Hogg, Toph One, and 4aM

Grateful Dead Jamie Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks

Harry Denton's Starlight Room Midnight, \$5. With DJ Sam

High Rolling/Low Budget Tunnel/Tap, 601 Bush; 896-8900. 9:30pm, free. Acid-jazz, soul, funk, ska, reggae, and house with DJ Holwegen

Lingba Lounge 8pm-midnight, free. Downtempo lounge beats with Bee Dub, Efrém, and Devlin

The Messaround Annie's Social Club. 9pm, free

Soul, Motown, rock steady, and more; backroom karaoke

Monday Night Salsa Cafe Cocomo. 7:30pm, \$3-7

Salsa lessons and dance party

New Wave Punks in the Garage Argus Lounge 9pm, free. New wave, punk, '80s with DJ Ref

94117 Madrone Lounge. 6pm-midnight, free. Local art, music, and more

Redwood Room 8pm-midnight. Jazz with Consuelo Keron

Sex, Sex, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv

▷ Smile Knockout. 10pm. An indie club with live music

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Joshua Zucker
Josh Kaye
Adam Perry

FRIDAY, 3/10 • 8 PM \$5
ARSONISTS GET ALL THE GIRLS
Said The Sun To The Girl
Ambulance! Ambulance!
Hollywood Holocaust!
Like Glass We Break

SATURDAY, 3/11 • 8:30 PM \$10
WISH INFLECTED
Glider (with members of Counting Crows)
Victoria George

SUNDAY, 3/12 • 9 PM \$6
READYVILLE
Sweetbriar
Shivshark

MONDAY, 3/13
SPECIAL 1-HOUR ALL AGES SHOW • 9 PM \$8
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OPEN MIC WITH JJ SCHULTZ

TUESDAY, 3/14 • 8 PM \$6
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The Others
Liz Courter

WEDNESDAY, 3/15 • 9 PM \$6
THE HARBOURS
Loyne Noel
The Lonelyhearts

THURSDAY, 3/16 • 9 PM \$8
JUDEA & ENEM
Entamoeba
This Charming Band

FRIDAY, 3/17 • ST. PATRICK'S DAY & HOTEL UTAH ANNIVERSARY PARTY • 9 PM \$7
THE YARDSALE
Porkchop Express
Spitzer

SATURDAY, 3/18 • 9 PM \$6
AUDIO OUT SEND
Poor Bailey
Love Is Chemicals
Night Night

SUNDAY, 3/19 • 9 PM \$6
THE DURGAS
Hazy Loper
Laura Gibson

MONDAY, 3/20 • SIGN UP @ 7:30 PM • FREE
OPEN MIC WITH JJ SCHULTZ

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Wednesday, March 8th 8pm
EXENE CERVENKA & THE ORIGINAL SINNERS
Don't miss this live performance featuring Exene Cervenka, hellcat frontwoman of the legendary LA punk band X! The Original Sinners are touring to promote their brand new album, "Sev'7en"! Catch her full set later on that night at The Red Devil Lounge!

Saturday, March 11th 2pm
NINE BLACK ALPS
Come over to the Haight for a live show with the Nine Black Alps. They are touring to promote their new album, "Everything Is." Don't miss these lads from Manchester! Catch their full set later on that night at Café du Nord with Amusement Park on Fire!

Sunday, March 12th 2pm
SPINTO BAND
This six-piece outfit has the goods to deliver us all from the doldrums of banality. Utilizing the sensibilities of the Flaming Lips and Pavement, their songs can send you into a blissful state. Catch their full set on Monday, 3/13 with Arctic Monkeys at Great American Music Hall.

Monday, March 13th 8pm
KUDU
Check out this exclusive performance by Kudu and pick up a copy of their latest record, "Death of the Party," before street date! Don't miss their full set later that night at the Milk Bar!

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THURS 3/9
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THE MOONS
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FRI 3/10
ANDRE KARPOV
THE KAZAKS
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Smokestack Laszlo. 9pm. R&B, soul, and rock 'n' roll.

Vroom El Rio. 8pm-midnight, \$3. Punk, funk, and soul.

BAY AREA

Kingman's Lucky Lounge 9pm-2am. With DJ Michael.

Noches de Vudu Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Salsa, samba, reggaeton, and Latin hip-hop with DJ Erick Santero and rotating DJs.

Not Your Daddy's Cadillac Cafe Van Kleef, 1621 Telegraph, Oakl; (510) 763-7711. 10pm-2am, free. With DJ Kitty, Prozac Turner, and friends.

White Horse Bar 8pm-1am, free. Hip-hop, reggaeton, and R&B with DJ Tony-T.

TUESDAY 14

ROCK/BLUES/HIP-HOP

Birdie, Boneless Children Foundation, Piers Faccini Make-Out Room. 9pm, \$6.
Frank Black Cafe du Nord. 9:30pm, \$20.
Savvy Brown Red Devil Lounge. 8pm, \$20.
Bruises, What X Is Trying to Say Hemlock Tavern. 9:30pm, \$5.
Death By Stereo Bottom of the Hill. 9pm, \$10.
Fall In March Indigo. 8:30pm.
Fat Tuesday Band Bricotts and Blues. 9pm, \$10.
Pat McGee, Stephen Kellogg, and the Sixers Independent. 8pm, \$17.

BAY AREA

John Dieterich, Devin Hoff Mama Buzz Cafe. 6pm.

JAZZ/NEW MUSIC

A Fine Line Quartet Simple Pleasures Cafe. 8pm, free.
Julies Broussard, Bing Nathan, Ned Boynton Enrico's. 7pm.
Cecil Wells Quintet Les Joulins Jazz Bistro. 9pm.
Chris Huson Washington Square Bar and Grill. 7pm.
Kim Nalley Quintet with Allen Smith Jazz at Pearl's 8:30 and 10:30pm, \$10-15.
Paul Kimura Bistro Clement. 127 Clement; 387-6966. 6pm.
Mark Levine Bazar. 7pm, free.
Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300. 7:30pm.
Billy Philadelphia Moose's. 7:30pm.
Ricardo Scales Top of the Mark. 7pm, \$5.
Richard Crook Jazz Trio Red Rock Lounge, 699 Chempy. 333-3030. 9pm, free.
Robert Stewart Experience Pier 23. 8:30pm.
Stoney Jones Verdi Club, 2424 Mariposa; www.olds-timey.net/tuesdays.html. 9pm, \$12.
Virginia Tichenor Pier 23. 5pm.

BAY AREA

Layne Arriale Yoshi's. 8 and 10pm, \$10-16.
Ellen Hoffman Trio Anna's Jazz Island. 2120 Allston Way, Berk; (510) 841-7432. 8pm.
"Jazzschool Tuesdays" Jupiter. 8pm, free

FOLK/World/COUNTRY

Acoustic open mic Axum East, 1233 Polk; 474-7743. 7-10pm.
Boca do Rio, Parallel 23 Elbo Room. 9pm, \$6.
Live flamenco music Cafe Arguello, 2632 Mission; 423-3160. 7pm.
Barry O'Connell, Vinnie Cronin, and friends Plough and Stars. 9pm.
Rockin' Java Open Mic for Musicians Rockin' Java, 1821 Haight; 831-8842. 7:30-9:30pm.

BAY AREA

Creolle Belles, Andrew Carriere Ashkenaz. 8:30pm, \$9.
Sylvia Herold and Chuck Ervin Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 7pm, free.
Starry Plough open mic Starry Plough. 7:30pm, free.

DANCE CLUBS

Argentine Tango Pacific Metronome Dance Center. 9pm-midnight, \$5.
Ay Karamba Salsa Kat. 7:45pm-2am. Live salsa bands. Latin DJs, and dancing.
Backbeat Luna Lounge, 1192 Folsom; 626-6043, www.lunaloongesf.org. 10pm-2am, free. With Jugaknot, DeuceAce, Daeta, and guests.
Benders Bar and Grill 9pm. Metal with DJ Screaming Priest.
Bless Up Mike. 9pm-2am, \$5. With Jah Yzer, L-Vier, and Irie Dole.
Broke as Fuck Element Lounge. 10pm-2am, \$3. Hip-hop, dancehall, funk, and soul with DJs 4Am, Havoc, Ivory, and Centpede.

Brownies for My Bitches Harvey's, 500 Castro; 431-4278. 10pm-2am, \$5. A dyke club featuring hip-hop and pop.

Coco Loco Voda. 9pm-2am, free. Cuban, Brazilian, reggae, and tropical sounds with DJ Divemaster.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJ Vanka, Don Bustamante, and guests.

Development AsiaSF. 10pm. Reference, Raygun, and Mykul Crane spin breakfast and house.
Drunken Monkey Cat Club. 9pm, free. Rock and roll.
Elevator in the Brain Hotel Sublounge. 9pm-2am, free. Indie pop and rock with DJ Doublekick and guests.

Exist Wish, 1539 Folsom; 278-9474. 7pm-2am, free. Hip-hop, lounge, downtempo, and more.
Feel Good Soluna Cafe and Lounge. 9pm-1am, free. R&B and soul with Mai-Lei and Sake1.
Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.

The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.

Hold Yr Horses Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Electro, nowave, '80s, '90s, hip-hop, disco punk, synth pop, and more with DJ Richard Ohl.

Hugger Mugger Lit. 9pm, free. With Forest Green, Andy Warh, and Clarity.

Industrial Strength Dragon Bar, 473 Broadway; 834-9383. 9pm-2am, free. Hip-hop.

Levendee Lounge 5pm-2am, free. Downtempo and deep house.

Lo-bo Arrow. 10pm-2am, free. Rock, pop, hip-hop, and more with Fletcher and guests.

Madrone Lounge 6pm-2am, free. With DJ Centpede, Willow the Gaslamp Killer, rotating DJs Aspect McCarthy and Citizen Ten, and musical guests.

Neighborhood Night Angus Lounge. 9pm.

Next Level Beauty Bar. 10pm-2am, free. Hip-hop,

dance-rock, roller-skate jams, rock 'n' roll, post-punk, and more.

Nickie's BBQ 9pm.

World music.

Phuturo Underground SF. 10pm-2am, \$5.

With Rando, 4Real, Genome, Raise, Microphone, and MC Club.

Reel Fusion Anu, 43 Sixth St; 543-3505. www.anu-bar.com. 10pm-2am, free. House with InHouse Records.

Rock n' Roll Rodeo Butter. 9pm-2am, free. Garage, punk, classic rock, and glam with DJ Kid Jagger.

Rock Out Karaoke! Amnesia. 7:30pm. With Gleny Kravitz.

Soul Africa John Collins, 90 Natoma; 543-BARR, www.johncollins.com. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue.

and rotating residents Madison, Wizzkey, Marcella, and special guests.

Soul For Real Club Six. 9pm-2am, \$2. Live jazz, neo-soul, R&B, and spoken word open mic with DJs

Dusty Crates, Supreme, Solace, and jazz trio 5150.



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4/22 LA GUNS
4/29 THE DICKIES



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Sat 3/11 9pm \$10 \$12 door ALL AGES	VOXTROT KISS ME DEADLY JOGGERS SEIKO AND SALONE
Sun 3/12 9pm \$8 \$10 door ALL AGES	ONEIDA CRIME IN CHOIR WEASEL WALTER SEXTEY
Tue 3/14 9pm \$8 \$10 door ALL AGES	DEATH BY STEREO LOVE EQUALS DEATH MODERN PROBLEMS
Wed 3/15 9pm \$7 ALL AGES	Agnes Danger's Birthday Bash DEXTER DANGER TRAGEDY ANDY SLOPPY MEATEATERS INVERNESS

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WEDNESDAY, 3/8
"BRASS MAFIA"
 Hold On To Me & Get Ready For Gangsta's Mom Funkin'!

THURSDAY, 3/9
"WILL BERNARD & MOTHERBUG"
 plus "GUITAR GARDEN" & "JAZZ MAFIA"

FRIDAY, 3/10
"STEPPIIN'"
 An old-school, dirty-soulful, warm & sexy drive-in collective featuring OSCAR MYERS on trumpet.

SATURDAY, 3/11
"BONERAMA"
 PUNK PHILLIES - Transcendence Cherry Combs, Jr. & NICK THOLSEN - Transcendence (Guitar) & CHUCK KLEIN - Transcendence (Drums) & JIMMY LESLIE (Guitar) & STEVE SUTON (Drums) & ERK BOLINAR - Drums (Jazz) & JASON JURCAN - Saxophone

SUNDAY, 3/12
"MULE SWAMP JAM"
 CHRIS MULE (Guitar/Rock) & ERK BOLINAR (Drums) & SAM PRKE (Bass/Drum) & GARLAND PAUL (Drums) & JIMMY LESLIE (Guitar) & "Special Guests" New Orleans Funk Drives & other funk groups & a Combo of New Orleans Funk, Country Blues!

TUESDAY, 3/14
"BULK"
 Plus "JAKE FLOOD DUB" (openers)

FRIDAY, 3/17
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Taboo Pink, 2925 16th St; www.pinksf.com. 9pm-2am, \$5. With David Harness.

Tightwad Tuesdays 26 Mix. 9pm, \$3. Hip-hop, R&B, and club classics with Mark Spritz and special guests.

Trannyshack Stud. 10pm-3am. A drag show with hostess Hekina.

Trammy Tuesdays Skylark. 9pm-2am, free. '70s and '80s rock.

Tsunami Tuesdays Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight. Old-school and funk with DJ Rickochet.

BAY AREA

Jazzmine Kingman's Lucky Lounge. 9pm, free. Jazz, soul, and rare grooves with DJ Jrs.

Soul By the Pound Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free.

Funk, soul, and classic hip-hop with DJs Riddm and Saurus **SFBG**



LUKA'S TAPROOM & LOUNGE

WED 8pm no cover	GOOD LIFE w/DJ's VNA & D Madness hip hop, dancehall, soul & classics
THURS 9pm no cover	BROTHERS & SISTERS w/DJ's Daniela & Dedan house & underground soul & dance music
FRI 10pm \$5 @ 10pm \$10 @ 11pm	ROCKER T & SMOKE ONE reggae, dancehall & hip hop
SAT 10pm \$5 @ 10pm \$10 @ 11pm	SMOOVE SATURDAY w/DJ's Wisdom & Jamar reggaeton, future funk, neo soul & dancehall
SUN 9pm no cover	DI'S TIM D & WILLIE MAZE hip hop & old school
MON 9pm no cover	NOCHES de VUDU w/ rotating DJs spinning salsa, reggaeton & latin hip hop
TUES 8pm no cover	SOUL BY THE POUND DJ's Riddm & Saurus rare funk & soul, classic hip hop

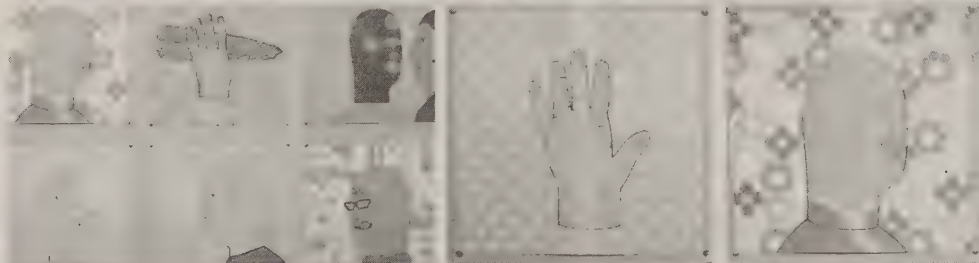
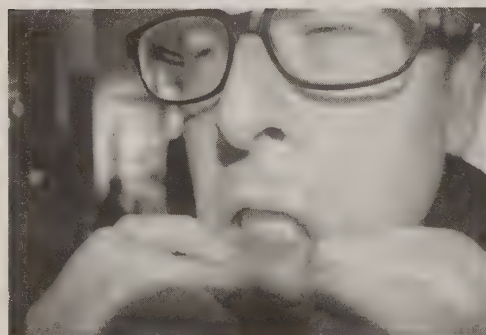
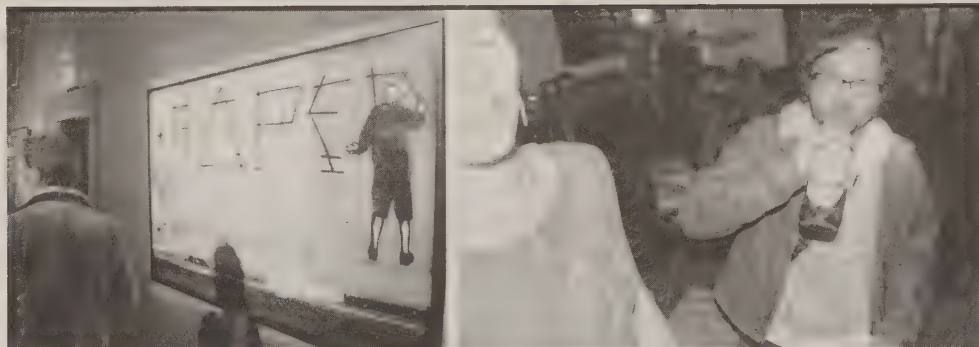
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 DJ WISDOM spins a soulful set at noon

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visual art

Clockwise from top left: Alexandre Orion's works, capturing people interacting with his stencils in São Paulo, Brazil, went up at 111 Minna Gallery. *Hamburger Eyes* photo journal cofounder Ray Potes sucked it down and lived it up at Orion's 111 Minna opening March 2. That same evening, Basco bundled up and went incognito at his Fifty24SF opening. His paintings on wallpaper samples tiled the walls. Artist Ferris Plock got lippy between gallery visits.



BOOZE. SCHMOOZE. VIEWS.

Have another

By John Trippe
> a&eletters@sfbg.com

It's March 3, and I am very hungover after a night of art and free drinks. It's nice having bartender friends when you have no money.

Anyway, the art. You should go to Fifty24SF to see the work of Basco. The 20-year-old Chilean artist has covered one wall of the gallery with bright, painted, one-foot-square wallpaper samples. The work is somewhat familiar but definitely worth checking out when you're around Haight and Fillmore. At 111 Minna, there was the opening of an exhibit featuring work by Brazilian artist Alexandre Orion, who stencils characters on the walls of his native São Paulo and photographs people passing and interacting with them. Very original stuff. Go down to 111 Minna, have a drink, and check it out. It'll make you happy. **SFBG**

BASCO

Through April 1
Fifty24SF
248 Fillmore, SF
(415) 252-0144, ext. 4
www.fifty24sf.com

METABOTICS: WORKS BY ALEXANDRE ORION

Through March 31
111 Minna Gallery
111 Minna, SF
(415) 947-1719
www.111minnagallery.com

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see Picks, page 24. For complete listings go to www.sfbg.com.

MUSEUMS

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement), 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). **"Politics and Wit: The Comic Genius of André Gill."** Portraits by the French artist from the 1860s. Through April 30. **"After the Ruins, 1906 and 2006: Rephotographing the San Francisco Earthquake and Fire."** Forty-six lucent photographs and four panoramas that pair vintage images of the aftermath of the 1906 earthquake with modern renderings of the sites by Mark Klett. Through June 4. **Judging by Appearance: Master Drawings from the Collection of Joseph and Deborah Goldyne.** One hundred works from the Goldynes' collection. Through June 4. **Cartoon Art Museum** 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors,

\$2 for 6 to 12, free for members and children 5 and under. **"Gross, Gruesome and Gothic."** More than 50 cartoons from various artists and comics, including Edward Gorey, Gahan Wilson, Graham Ingels, and Neil Gaiman. Through Sun/12. **"Israel: The Cartoonists' Diagnosis: A Viewpoint From Within."** Works by 15 political cartoonists on contemporary Israeli issues. Through April 9. **"Why Do They Hate U.S.?" An International Perspective on American Politics and Culture.** More than 100 political cartoons from more than 25 countries. Through April 30. **"Small Press Spotlight: Gene Yang."** Works by comics artist Yang. Through May 7. **GLBT Historical Society** 657 Mission, Gallery No. 300, 777-5455, www.glbthistory.org. Tues-Sat, 1-5pm. \$4, \$2 seniors and students. **"Sporting Life: GLBT Athletics and Cultural Change From the 1960s to Today,"** works and more from 34 photographers, 49 collections, and 28 athletic groups exploring Bay Area GLBT sports. Through Aug 31. **Museo Italo Americano** Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors, free for 11 and under. **"Optic Collision."** Paintings and mixed media works by Silvia Poloto. Through Sun/12. **Museum of African Diaspora** 695 Mission; 358-

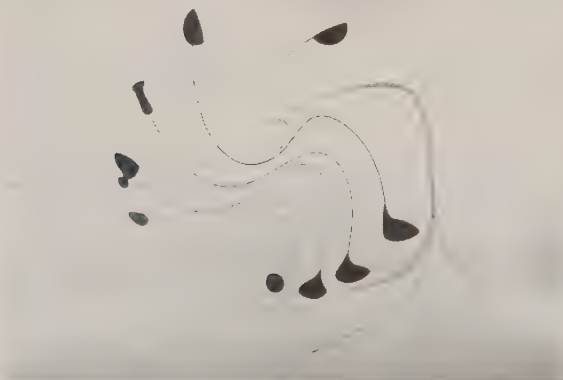
7219, www.moads.org. Mon-Wed, Fri-Sat, 10am-6pm; Thurs, 10am-9pm; Sun, noon-5pm. **"Linkages and Themes in the African Diaspora: Selections from the Collections of Eileen Harris Norton and Peter Norton."** Photographs, paintings, mixed media works, video, and new work. **"Dispersed: African Legacy/New World Reality."** Works by Maria Magdalena Compos-Pons, Mildred Howard, and Marepe. Through Sun/12. **"Made in Africa."** Stone tools made in Africa from over two million years ago. Through Sun/12. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Fri-Tues, 11am-5:45pm; Thurs, 11am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for 12 and under and members (free first Tues; half price Thurs, 6-8:45pm). **"New Work: Wangechi Mutu."** Three collaged works on Mylar, sculptures, and a site-specific wall installation by Mutu. Through April 2. **"Double Feature: Steve McQueen and Peter Sarkisian."** Video works by Steve McQueen and Peter Sarkisian. Through May 21. **"The Surreal Calder."** Rarely seen works by Calder and his peers. Through May 21. See Pick box. **"1906 Earthquake: A Disaster in Pictures."** More than 100 vintage photographs from the Museum's collection and other local holdings of the earthquake that hit the San Francisco Bay Area. Through

May 30. **"Richard Long: The Path is the Place in the Line."** Photographs, stone sculptures, text works, and mud works by Long documenting and reflecting on a three-week walk along the Pacific Coast Trail. Through April 25. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed, and Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students and youths, free for members (free first Tues). **"Peer Pleasure I: Royal Art Lodge, Space 1026 and Instant Coffee."** A group exhibition by three artist collectives from the US and Canada. Through March 26. **Zeum Yerba Buena Gardens** 221 Fourth St; 777-2800, www.zeum.org. Wed-Sun, 11am-5pm. \$7, \$6 seniors and students; \$5 youths 4-18. **"The Soul in the Hands/El Alma En Las Manos: Touchable Sculpture by Mexican Masters."** Works by contemporary Mexican artists. March 9-April 2.

BAY AREA

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Fri, 10am-5pm; Sat, 10am-8pm; Sun, noon-6pm (first Fri, 10am-9pm). \$8, \$5 seniors and students (free second Sun). **"The Latino Baseball Story: Photographs by José Luis Villegas."** Sixty photographs documenting Latino baseball players. Through May 28. **"The Art of Seeing:**

Nature Revealed Through Illustrations." Botanical and wildlife illustrations. Through June 4. **"Edward Weston: Masterworks from the Collection."** More than 50 photographs by Weston. Through June 11. **"Oakland's Coach: The Legacy of George Powles."** An exhibition of the legendary baseball coach. Ongoing. **Oakland Museum of Contemporary Art** 206 Second St, Oak; (510) 286-0100. Call for hours. **"Enrique Martinez Celaya."** Works on paper. Through March 26. **San Jose Institute of Contemporary Art** 451 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed and Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. **"Hair Raising."** Works by Renee Billingslea, Wrenay Gomez Charlton, Rosana Castillo Diaz, Diane Jacobs, Charles Linder, and others. **"Inside Out."** Works by Evelyn Koeppel. **"We Just Telling Stories."** Works by Lawrence Andrews. Through Sat/11. **"And Everything In Between."** Works by Christian Anthony. Through Mon/13. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed and Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Tues). **"Jeanne Dunning: Study After Untitled."** Photographs and video works spanning more than two decades of



“The Surreal Calder”

► **SCULPTURE PREVIEW** If any surrealist piece requested your undivided, in-person, distended-eyeball-to-eyeball attention, it would be the divine mobiles, wire sculptures, and stables by Alexander Calder (1989–1976). Referenced and ripped off so often by so many designers that his modernist vocabulary and inherent elegance seem completely, comfortably familiar, Calder doesn't so much disturb or destabilize with his beauty as he does charm and pique these days: The scale of witty jabs like *The Spider* (1940) and the foregrounding of the artist's use of found materials in works like *Ashtray Mobile* (ca. 1951) intrigue while contextualizing Calder in the Surrealist movement. Nonetheless, works like *White Panel* (1936) — which hinges on the interplay of positive and negative space and the quiet twist of shapes, shadows, and color — have to be seen and wandered around to be truly appreciated. Consider it a dance with a playful sculptor who once described a piece as “rather Sewer-realist.” (Kimberly Chunn)

THE SURREAL CALDER Through May 21. San Francisco Museum of Modern Art

Mon.–Tues. and Fri.–Sun., 11 a.m.–5:45 p.m.; Thurs., 11 a.m.–8:45 p.m.

151 Third St., SF. (415) 357-4000. www.sfmoma.org

Dunning's artistic career. Through April 2. **“Dreaming California: Ruth Marion-Baruch, Bill Owens, and Larry Sultan.”** Photographs by the three Bay Area photographers on the theme of the California dream. Through May 21.

GALLERIES

OPENING

Arspace 1286 Folsom; 621-4438. Sat-Sun., 1–4pm, and by appt. “Don't Call Me Fluffy,” works by Kerri Lee Johnson, Michael McConnell, and Jennie Ottinger (reception Thurs/9, 7–10pm; closing reception March 19, 3–7pm). March 9–19.

Atrium 600 Townsend; 490-4877. Mon-Fri, 9am–5pm. “Sensuality and Survival,” new designs by various artists from Norway, Sweden, Iceland, Denmark, and Finland. (reception Thurs/9, 5:30–7:30pm). March 9–April 19.

Bonnafont Gallery 946A Greenwich; 431-7546. Tues–Sun, 1–5pm, and by appt. “Uno Duodecimo Axiom 65,” works by Dennis Lettvetter and Jack W. Stauffer. March 9–April 2.

Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am–3pm; Sat, 11am–6pm. “Vessels,” handmade containers for the home created by artists with developmental disabilities (reception Thurs/9, 7–9pm). March 9–April 27.

Gregory Lind Gallery 49 Geary, fifth floor; 296-9661. Tues–Sat, 10:30am–5:30pm. Paintings by Barbara Takenaga. Through April 1.

Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Works from the Studio,” paintings by Robert De Niro, Sr.; recent paintings by Paul Reska (reception Thurs/9, 5:30–7:30pm). March 9–April 29.

In Color 2 2475 Third St. Suite 251; 861-3997. Call for hours. “Catastrophe, Crisis, and Other Family Traditions,” new works by Jessamyn Lovell (reception Fri/10, 6–9pm). March 10–June 13.

Mezzanine Gallery Hotel Trinton, 342 Grant; 673-3080. Call for hours. “Sound It Out,” works by Ann Simms, Pauline Crowther Scott, Dean Gustafson, Suzanne Hughes, Jennifer Mack, Eric Bohr, and Taiko Fujimura (reception Wed/8, 5–7pm). March 8–April 12.

Robert Allen Fine Art 427 Bryant; 777-0920. Mon-Fri, 10am–5pm. “Leaping Silhouette,” color intaglio prints by Kazuko Watanabe (reception Thurs/9, 5:30–7:30pm). March 9–April 28.

► **Southern Exposure** 401 Alabama; 863-2141. Tues–Sat, 11am–5pm. “Smart Ass,” works by Dustin Fosnot, Nora Jünger, Virginia Kiker, Susan O'Malley, Shannon Plumb, Ben Riesman, Ryan Thayer, and Dan Witz; “Invisible-5,” an audio tour project developed by Amy Balkin, Greenaction: for Health and Environmental Justice, Tim Halbur, Pond, and Kim Stringfellow. (reception Fri/10, 7–9pm). March 10–April 15.

Space Gallery 1144 Polk; 377-3325. Works by Stephan Kasner and David D'Andrea. March 9–20. **Theatre 39** Pier 39, Beach at the Embarcadero; 438-9933. “40 X 40,” self-portraits by leading local female artists who are 40 years and older. Fri/10, 5:30–7:30pm.

Le Trianon Gallery 855 Sansome, Suite 101; 544-0780. www.letrianongallery.com. Paintings and other works from the Belle Epoch era (1871–1914) (reception Thurs/9, 5–8pm). March 9–29.

► **Watts Institute for Contemporary Arts** Logan Galleries, 1111 Eighth St. 551-9210. Tues and Thurs, 11am–7pm; Wed, Fri–Sat, 11am–6pm. “Utopia, Utopia – One World, One War, One Army, One Dress,” works by Thomas Hirschhorn (reception Thurs/9, 7:30–9pm). March 10–May 13.

BAY AREA

Berkeley Art Center 1275 Walnut, Berk. (510) 644-6893. Wed–Sun, noon–5pm. “Berkeley Youth Arts Festival,” works by students from Berkeley High School Arts and Humanities Academy and advanced placement art students (reception Wed/8, 6–8pm). Through April 1.

Craft and Cultural Arts Gallery State of California Office Building Atrium, 1515 Clay, Oak. (510) 622-8190. www.oaklandculturalarts.org. Mon-Fri, 8am–5pm. “Art is Community: Visual Arts at McClymonds High School,” works by students (reception March 16, 5–9pm). March 13–April 28.

► **Pro Arts** 550 Second St. Oak. (510) 763-4361. Tues–Sat, noon–6pm; Sun, noon–5pm. “Still Present Past: Korean Americans and the ‘Forgotten War,’” a multimedia exhibition examining the Korean War from the perspective of Korean Americans (reception Wed/8, noon). Through April 16.

ONGOING

31 Rausch 31 Rausch; 552-8108. Call for hours. Recent works by Bethany Anne Ayres. Through Fri/10.

Amaru 510 Valencia; 424-9663. Tues–Sun, noon–10pm. “Más Cachondó,” erotic works by Hector Silva, Miguel Angel Reyes, Sophie Touze Wagnines, Virgo Paraiso, David Rhodes, and Fernando Reyes. Through Thurs/9.

► **Amperand International Arts** 1001

Tennessee; 285-0170. Thurs–Fri, 11am–5pm, and by appt. “No Way of Knowing When This Song Began,” drawings on paper by Jennifer Kaufman, “Redensified,” salvaged wood works by Andy Vogt. Through March 26.

Andrea Schwartz Gallery 525 Second St; 495-2090. Mon–Fri, 9am–5pm; Sat, 1–5pm. Works by Robin Kandel. Through Fri/3.

Aurora Press 147 Natoma; 546-7880. Mon–Fri, 11am–4pm; Sat, 11am–5pm. Recent works on paper by Reed Danziger and Jennifer Reeves. Through Sat/11.

Braunstein/Quay 430 Clementina; 278-9850. Tues–Sat, 11am–5:30pm. “Inhabited,” works by Aaron Petersen. Through March 18.

Brooks Gallery 125 Kearny; 362-4708. Mon–Sat, 9am–7pm. “Recollections,” photographs by Randy Clark. Through Fri/10.

Buchanon 389 Grove; 863-2891. Wed–Sat, 11am–6pm; Sun, noon–5pm. New paintings by Ken Kirsch. Through March 25.

► **Catharine Clark** 49 Geary, second floor; 399-1439. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5:30pm. “Moxie,” works by Anthony Disenza, Dave Hamill, Yoon Lee, and Kara Maria. Through March 25. **Diego Rivera** San Francisco Art Institute, 800 Chestnut; 771-7020. Daily, 8am–8pm. “I Am Not Recyclable,” new drawings by Mia Liu. Through Sat/11.

Dorner Contemporary Art 49 Geary; 291-0966. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. New works by Tom Bills. Through March 18. **Elins Eagles-Smith Gallery** 49 Geary, Suite 520; 981-1080. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. Recent paintings by Kenjiro Nanao. Through April 1.

Elizabeth S. and Alvin I. Fine Museum Congregation Emanu-El, 2 Lake; 751-2535. “Susi Lewinsky: A Life in Painting,” 27 paintings by the German-Jewish artist. Through Sun/12.

Faithful Fools Street Gallery 234 Hyde; 474-0508. Mon–Fri, 9am–5:30pm. “Warmth in Giving,” oil paintings by Elizabeth Kent (reception Sat/11, 3pm). Through March 31.

► **Fine Arts Society** San Francisco State University, Fine Arts Bldg., Room 238, 1600 Holloway; 338-6553. Tues–Sat, noon–4pm; Wed, noon–6pm. “Bent: Gender and Sexuality in Contemporary Scandinavian Art,” works by Eija-Liisa Ahtla, Jesper Just, Annika Larsson, and Annika Karlsson Rixon. Through March 16.

Fredde Fong Contemporary Art 760 Market, No. 258; 391-6133. Tues–Fri, 11am–3pm, and by appt. “Shanghai Story,” recent pigment prints by Yi Qing Liu. Through March 24.

Gallery 276 276 Shipley; 904-8077. Thurs–Sat, noon–6pm. “Super Group,” works by Carol Foster, Michael Storme Harris, Ralph Holker, and Shelby Smith. Through Sat/11.

► **Giant Robot** SF 622 Shrader; 876-GRSF. “The Jingi: Japanese Yokai Spirit,” works by Yukunora Dehara. Through March 22.

Heather Marx Gallery 77 Geary, second floor; 627-9111. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Getting Mid-Evil,” works by Michael Arcega. Through Sat/11.

Himmelfar Gallery 445A Sutter; 391-8383. Tues–Sat, 10am–5pm; Thurs, 10am–6pm. “Games People Play,” works by Armen Gevorkian. Through March 22.

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon–Fri, 9am–5pm. “Fragments of Contemporary Urban Life,” works by photographers from the San Francisco's San Francisco Art Institute and Bologna, Italy's Accademia Bell Arti. Through Tues/14.

Jewett Gallery San Francisco Main Library, 100 Larkin, lower level; 557-4277. Sun, noon–4:30pm; Mon and Sat, 10:50am–5:30pm; Tues–Thurs, 9am–7:30pm; Fri, noon–5:30pm. “On the Road: The Jack Kerouac Manuscript,” the original manuscript of Kerouac's most famous work. Through March 19. **Jewish Community Library** 1835 Ellis; 567-3327, ext 704. “Freud, Moses, and Monism: Community Artists Seize the Psyche,” works by 19 local artists exploring on the influence of Freud's work (reception Sun/12, 2–4pm). Through July 30.

► **The Lab** 2948 16th St; 864-8855. Wed–Sat, 1–6pm. “National Psyche,” works by Jane Benson, Maria Bousquet, Carol Caromants, Caroline Cox, Alyse Emdur, Oriana Fox, and others. Through April 2.

Meridian Gallery 545 Sutter; 398-7229. Tues–Sat, 11am–5pm. “A Sense of Wonder: The Memorial Retrospective of Robert Kostka,” paintings and drawings from 1950–2005. Through March 18.

National Product 1845 Market; 255-1920. Fri–Sat, 11am–7pm; Sun, noon–5pm. “El Vudu of Love,” prints by TxuTxu Perez. Through March 17.

Progressive Grounds Cafe 2301 Bryant; 647-0103. Daily, 6:30am–8pm. “Homages to Composers,” paintings by Leonard Breger. Through March 20.

Root Division Gallery 3175 17th St; 863-7668. Thurs and Sat, noon–4pm; Fri, 3–7pm and by appt. “2nd Saturday,” photographs by Gibson Cuyler, Emmanuel Feu, and Keira Kotler (reception Sat/11, 8–11pm). Through March 18.

SLGBT Community Center 1800 Market; 554-4297. Call for hours. “A Mexican Gypsy's Journey,” tapestries and paintings by Laila Espinoza. Through March 15.

► **San Francisco Museum of Modern Art Artists Gallery** Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues–Sat, 11:30am–5:30pm. “Under the Surface,” works by Richard Fesce, Terry Hoff, Barbara Kronline, Robert Larson, Emily Lazzare, and Elizabeth Mead. Through March 17.

San Francisco Photo Center Harvey Milk Recreational Arts Building, 50 Scott; 554-9522. Tues–Thurs, 3–10pm; Fri–Sat, 11am–5pm. “Images from the Yellowstone Region,” photographs by Michael Ferguson (reception Sat/11, 2–4pm). Through March 29.

Skylight Gallery San Francisco Public Library, Main Branch, 100 Larkin, sixth floor; 557-4277. Sun, noon–5pm; Mon and Sat, 10am–6pm; Tues–Thurs, 9am–6pm; Fri, noon–6pm. “BookWorks 2006,” a collection of books made by members of the Pacific Center for the Books Arts. Through March 19.

Soap Gallery 1142 Howard; www.soapgallery.org. Sat, noon–4pm. “The Portrait Show – A Curious Wageration,” works by Bert Bergen, Eve Mendelson, Karla Milosevich, Karyn Yandow, Lisa Mendelson, Robert Cattani, and Paula Pereira. Through March 25.

Space 743 743 Harrison; 777-9080. Wed–Sat, noon–5pm, and by appt. “Partially Told Stories,” works by Terry Cuniff, John Herschend, Danielle Lawrence, Brian McDonald, Jennie Ottinger, and Weston Yervia. Through March 25.

Steele Gallery 2524 Sacramento; 885-1655. Tues–Sat, 10am–6pm. “Primavera,” works by Marc Ellen Hamel, Mark Paron, and Tina Lauren Vietmeier. Through March 25.

Steven Wolf Fine Arts 49 Geary, Suite 411; 263-3677. Mon–Sat, noon–6pm. “They Go On Telling You Just the Same Thing Forever,” graphic drawings based on Xerox copies of book pages by Molly Springfield, “Subpar,” works by Kaz Oshiro. Through March 25.

Tart 47 Lusk; 606-3158, 606-3158. By appt. “Clean Hands Pure Heart,” works by Graham Fagen. Through March 16.

Thoreau Center for Sustainability 1016 Torney; 561-7823. www.thoreau.org. Mon–Fri, 9am–5pm. “Hepatitis B: The Untold Story of an Asian Epidemic,” photographs by Larry Deemer documenting the effects of Hepatitis B on families in rural China. Through March 16.

Zuzu's Petals 678 Haight; 863-8199. Sat–Sun, noon–6pm, and by appt. Works by Sylvia Buettner. Through March 15.

BAY AREA

ACCI 1652 Shattuck, Berk. (510) 843-2527. www.accugallery.com. Mon–Fri, 11am–6pm; Sat, 10am–6pm; Sun, noon–5pm. “Horizon: Uniting Earth and Sky,” works by Lilo Brockman, Michele Hausman, Jean Hearst, Anthony Holdsworth, Scott Lefferts, Karen Mason, and Dorothy Porter. Through March 25.

Addison Street Windows 2018 Addison, Berk. (510) 891-7546. Daily, 24 hours. “Inforestation,” works by Julia Bernstein, Brian Caraway, and Joshua Churchill. Through April 24.

Arts and Consciousness Gallery John F. Kennedy University, Berkeley Campus, 2956 San Pablo, second floor, Berk. (510) 649-0499. “Alumni Exhibition 2006,” a juried exhibit. Through March 16.

Auto321 Art Gallery 3321 Telegraph, Oak. (510) 593-8489. “Passing Through,” works by Uri Korn. Through March 17.

Berkeley Historical Society 1931 Center, Berk. (510) 848-0181. Thurs–Sat, 1–4pm. “Fermenting Berkeley,” an exhibit about the production, sale, and social aspects of alcohol in Berkeley from the 1870s to the 1970s. Through March 25.

► **Bounting Gallery** 4224 Telegraph, Oak. (707) 980-1060. Sat–Sun, noon–5pm. “Overhung 2: Hungover,” works by more than 100 Bay Area artists. Through March 15.

Central Berkeley Public Library 2090 Kittredge, Berk. (510) 891-6100. Mon–Tues, noon–8pm; Wed–Sat, 10am–6pm; Sun, 1–5pm. Black and white photographs by Susan Sai-Wah Lowe. Through March 16.

Frankie Bette Center for the Arts 1601 Para, Alameda. (510) 523-6957. “Everyday People — Extraordinary Dreams,” a group art show. Through April 2.

Gallery 555 555 12th St, Oak. (510) 238-6836. Mon–Fri, 7am–6pm (third Thurs, 7am–8pm). Works by Matt Gil and Stephen Giannetti. Through April 21.

Joyce Gordon Gallery 406 14th St, Oak. (510) 465-8928. Wed–Fri, 11am–7pm; Sat, 11am–6pm. “Civil Rights and Lefts,” various works. Through Sun/12.

June Steingart Gallery Laney College Tower Lobby, 900 Fallon, Oak. (510) 434-3586. Mon–Wed–Thurs, 11am–5pm; Tues, 11am–7pm; Fri, 11am–2pm. Works by Robert Colestock. Through March 17.

Mama Buzz Gallery 2316 Telegraph, Oak. (510) 465-4073. Mon–Thurs, 7am–9pm; Fri, 7am–10pm; Sat, 8am–10pm; Sun, 8am–9pm. New paintings by Cooley Nguyen. Through March 24.

Mills College Art Museum 500 MacArthur Blvd, Oak. (510) 430-2164. Tues and Thurs–Sat, 11am–4pm; Wed, 11am–7:30pm; Sun, noon–4pm. “A Portrait of Mills,” photographs by Imogene Cunningham; “Rapture is a Cool Place,” works by Timothy Horn and Arngunnur Jr. Through Sun/12.

North Berkeley Frame and Gallery 1744 Shattuck, Berk. (510) 549-0428. Tues–Fri, 10:30am–5:30pm; Sat, 10am–4:30pm. Works by Michelle Echenique. Through April 2.

Oakland Art Gallery 139 Kahn's Alley, Broadway and 14th St, Oak. (510) 637-0395. Wed–Thurs, 11am–6pm; Fri, 11am–5pm; Sat, noon–4pm. “Visual

Alchemy Part I,” works from Bay Area print shops Trillium Fine Art Press, Kala Art Institute, Magnolia Editions, and Paulson Press. Through Sat/11.

► **Photolab** 2235 Fifth St, Berk. (510) 644-1400. “Drunk and Happy (or Not): It's Party Time!” black and white photographs by Larry Wolfey. Through March 18.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. www.therichmondartcenter.org. Tues–Sun, noon–5pm. “The Art of Living Black,” the 10th annual Bay Area black artists' non-juried exhibition and self-guided art tour. Through March 19.

Rock Paper Scissors Gallery 2278 Telegraph, Oak. (510) 238-9171. Wed–Mon, 11am–7pm. “Israne Terrain,” works by Kevin Able, Nick Bitakis, Alex Felton, Liz Harris, John Meyer, Ben Miller, and Chris Pottinger (closing reception March 24, 6–10pm). Through March 24.

Women's Cancer Resource Center Gallery 5741 Telegraph, Oak. (510) 601-4040, ext 11. Mon–Fri, 9am–5pm. “Snap!,” a satellite exhibit of the Richmond Art Center's “Art of Living Black” exhibit. Through March 19. **sf980**

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Daniel Santos and Anne Zivolich (duo, left) and Andrea Flores (solo, right) of ODC/Dance soar at Yerba Buena Center for the Arts. | PHOTOS BY RJ MUNA



The electric company

Performers shine at ODC/Dance's 35th anniversary season

By Rita Felciano
 > a8celetters@sfbg.com

Flying high on the energy and buzz created by the recent move into its spacious new headquarters, ODC/Dance opened its yearly "Dance Downtown" series with two world premieres, artistic director Brenda Way's fractured *time remaining*, and co-artistic director KT Nelson's explosive *Stomp a Waltz*. The somewhat awkwardly structured March 2 program also included Way's *Part of a Longer Story*, choreographed over seven years and set to Mozart's divine Clarinet Concerto in A K622.

This was one evening during which fireworks were set off more by the quality of the performances than by the company's additions to the repertoire. I can't think of a more vibrantly alive bunch of exuberant and fabulously trained modern dancers, including former San Francisco Ballet principal and ODC guest artist Joanna Berman. While the announcement that longtime dancers Brian Fisher and Brandon "Private" Freeman will retire at the end of the season is difficult to accept — they seem to be so much at the heart of what ODC is all about — no doubt their replacements will make their own mark on this 36-year-old institution.

In *time*, Way's take on the dehumanizing results of rigidity led her into exploring discontinuity and fragmentation. Paradoxically, this is a piece in which a mental deep freeze is reflected by some of the most fiercely physical choreography Way has created in recent years. It's an intriguing concept, and for the most part convincingly realized.

The opening image of a tightly clustered ensemble burst into fragments of simultaneous duos and trios that repeatedly stopped midaction, as if a switch had been thrown. The effect was like looking at still shots of explosions: There was mindlessness but also antic excitement to those intertwining limbs, flying hops, and yanking-of-partners.

But Way couldn't resist spelling out the reason behind the chilling arbitrariness of these driven lives. Somebody has to pull the strings, right? Freeman ripped off the tie that covered his clerical collar; Corey Brady donned a stole; and three church ladies hop-skipped with open bibles in their hands. Dancers put their foreheads to the ground, meditated, folded hands, and bowed down — you get the idea. In the end, just for good measure, Jay Clويدt's sound design gave us a fractured version of "A Mighty Fortress Is Our God."

Personally, I found these images just a little too obvious. However, Freeman, as a lascivious and insidious seducer (a role he has played before), was magnificent in his duet with Andrea Flores, who was frozen in terror yet titillated by this slimy creature. Nelson's equally intense and in some ways similarly structured *Stomp a Waltz* follows *time*, a sequencing made explainable by the exigencies of an opening-night gala — though it made for awkward viewing. I hope to see *Waltz* again in a different context.

Nelson set her dancers against a take-no-prisoners string score by Brazilian composer Marcelo Zarvos, not so much mining it for specific qualities but using it to fuel the

energy level of turbo-driven choreography. Constantly reconfigured units of dancers flew in and out of the wings with an inevitability that might have become tedious were it not for Nelson's fluid ability to combine and recombine. Against the steady onslaught of the music, she established rhythmic visual patterns that tightened and expanded with a jazzlike, almost improvisatory presence. Maybe that's why the work started with clapping and stepped rhythms that had incantatory qualities to them.

Still, I would have welcomed more of the quiet moments: the slow-motion quartet on one side of the stage, Anne Zivolich holding back on a solitary turn, or Brady leaning into his exhalation. These were opportunities to come up for a gulp of air in a sea of churning hyperactivity. The athleticism and give-and-take of Freeman and Yayoi Kambara's high-flying, deep-diving duet were a showcase for equalized partnering.

Freeman also sweetly partnered with Berman, in her new career as a modern dancer, in the second movement of *Part*, Way's delicious reading of Mozart. But that piece really belonged to Fisher's solo in the finale. He was suave, elegant, and danced it with just a touch of a wink and a flourish. **SFBG**

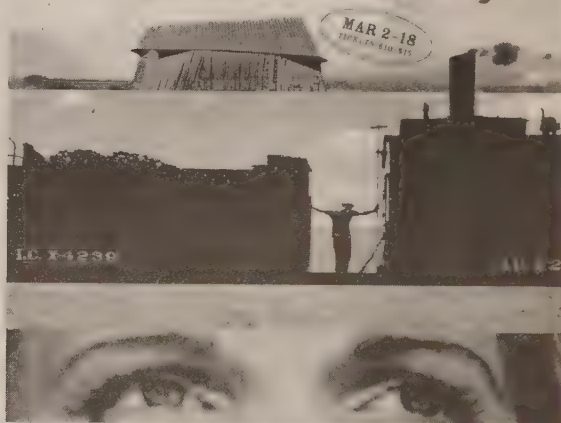
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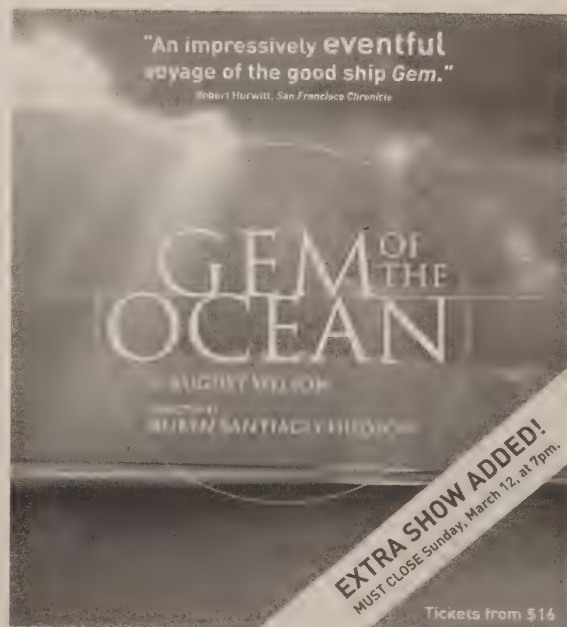
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San Francisco Ballet

DANCE San Francisco Ballet's "Fridays at the Ballet" are not exactly TGIF occasions, but they are a great way to shake work out of your mind. For a date night, they can't be beat. Designed to attract young professionals and ballet newbies, "Fridays" are double whammies: drinks and hors d'oeuvres at the Soluna Café (near the Opera House, at McAllister and Larkin) starting at 5:30 p.m. and an orchestra or dress circle seat for the ballet at 8 p.m. — all for \$42. The next "Fridays" performance includes the all-Jerome Robbins program and offers a particularly fabulous opportunity to make the acquaintance (or reacquaintance) of world-class dance at a bargain price. Robbins may be best known for his musicals (*On the Town*, *Fiddler on the Roof*, and *West Side Story*), but he also choreographed 66 stunning ballets, the majority of them for the New York City Ballet. A stickler for perfection, Robbins could be merciless when dealing with performers, but what he has left for us to enjoy is sublime. Each of the pieces on SFB's current program showcase Robbins's ability to veer between abstraction and narration in completely different ways. *Afternoon of a Faun*, maybe Robbins's greatest work, is set in a ballet studio and looks at the fuzzy line between image and reality; *Dybbuk* delves into Jewish legend and mysticism; *Glass Pieces* rocks with urban rhythms as urban rituals. See Stage listings for additional performances of the Robbins program. (Rita Felciano)

SAN FRANCISCO BALLET Fri/10, 5:30 p.m. (performance 8 p.m.)

War Memorial Opera House, 301 Van Ness, SF, \$42. (415) 865-2000, www.sfballet.org/fridays



PHOTO BY CHRIS HARDY

BAY AREA

(The 99 Cent) Miss Saigon Willard Middle School Metalshop Theater, 2425 Stuart, Berk: (510) 547-8932, www.tenredhen.net/saigon.html. \$5-15. Opens Thurs/9, 7:30pm Runs Thurs-Sat, 7:30pm. Through March 25 Ten Red Hen performs the musical on a stripped-down budget.

ONGOING

4 Adverbs Project Artaud Theater, 450 Florida: 437-6775, www.zspace.org. \$25-32. Extended run: Wed-Sat, 8pm; Sun, 3pm Through March 19. Strike "truly, madly, deeply." Love's operative adverbs look like "arguably, particularly, naturally," and "wrongly" in four selected chapters of writer Daniel Handler's forthcoming novel (*Adverbs*), now being presented in full, living-breathing color by page-to-stage masters Word for Word Chapter one concerns a plucky young Brit named Helena (Sarah Neals), who takes a teaching job in SF after NYC absorbs all income from her debut novel's first and only printing, and despite professional supervision by her husband's (Jon Wolanske) jealous ex-girlfriend (Arwen Anderson), widely reported threat of an imminent natural catastrophe, and the English-English language barrier. The following vignettes look at the love problem from perspectives equally awry, including that of a dead man (Nicholas Pelczar) whose second chance comes as a rebound-relationship to a grieving divorcee (Beth Wilmurt). True to Word for Word's verbatim style, not just adverbs but every passing pronoun and article in these comical, whimsical stories find their way onto the stage, beside starring nouns like magpie, cookie, volcano, and the unforgettable triplets, money, money, money. Handler's inventive if slightly cartoony material makes an engaging pop-up book, as Sheila Balter's inspired direction makes deft use of her excellent ensemble. (Avila)

The 25th Annual Putnam County Spelling Bee Post Street Theatre, 450 Post, second floor: 771-6900, www.ticketmaster.com. \$40-65. Tues-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Open-ended. Bee here now, at last, as the Broadway hit musical parks its bleachers, superfluous basketball hoop, and gymnasium stage at the Post Street Theatre in a crowd-pleasing, brain-teasing West Coast premiere. Actually, brains aren't so much teased as tickled, more or less nonstop, by Rachel Sheinkin's Tony Award-winning book (after an original work conceived by Rebecca Feldman), William Finn's wonderfully inventive, ironical music and lyrics, and director James Lapine's outstanding, unflappable cast of adolescent and grown-up misfits, megalomaniacs, and weirdos. There can only be one winner amid all the juvenile jousting at the Putnam County spell-off, but rest assured every runner-up — including the admirable audience participants selected at the start of the show — gets an exit to make an American Idol seethe with jealousy. (Avila) **100 Years of Sex-Acts** Exit on Taylor, 277 Taylor: (510) 568-4118. \$10-20. Fri-Sat, 8pm Through April 1. Eastenders Repertory Company has made one-act fests their sub-specialty, presenting ambitious programs annually under specific overarching themes. This year's topic, sex, sustains itself over three night's worth of brief but passionate work by the likes of Albee, Caryl Churchill, Lorca, and Strindberg. Series B offers another newly discovered Tennessee Williams work, *And Tell Sad Stories of the Deaths of Queens...*, first staged in 2004, about a cultured New Orleans transvestite (Craig Souza) and her attempts to engage the affections of a threateningly gruff, taciturn, cash-strapped sailor (Ross Pasquale), while her gay tenants upstairs (Matthew Donohue, Gene Mocsy) look down in mock wonder and some genuine concern. The piece feels a bit one-note, even incomplete, when all is said and done, but Jeff Thompson's steady direction and Souza's Candy Delaney — half relentless optimist, half dyspeptic landlady slash queen bitch — help seal our interest in this smartly composed, uncloseted Williams number. In Charles E. Polly's rare US staging of Italian playwright-activist Dacia Maraini's 1978 work, *Dialogue Between a Prostitute and Her Client*, Pasquale returns as a mommy-obsessed john to Sandra Weingart's politically conscious prostitute. The power play between buyer and seller strips away much of the male persona in the bargain, as Weingart interrupts the dialogue to query the audience (particularly its men) on its ideas of sex. A dated feeling to Maraini's feminist theater doesn't eliminate

all interest or relevance in this piece, solidly anchored by Weingart's defiant sex worker (Avila)

1001 Beds New Conservatory Theatre Center, 25 Van Ness: 861-8972, www.nctcsf.org. \$20-30. Thurs/9-Sat/11, 8pm; Sun/12, 2pm. The New Conservatory Theatre Center presents the world premiere of Tim Miller's autobiographical solo show.

Family Jewels: The Making of Veronica Klaus Theatre Rhinoceros, 2926 16th St: 861-5079, www.rhinohrino.org. \$15-25. Wed-Sat, 8pm (no show March 30); Sun, 3pm. Through April 1 The chanteuse revives her autobiographical musical journey.

Gem of the Ocean Geary Theatre, 415 Geary: 749-2228, www.act-sf.org. \$12-76. Wed/8-Sat/11, 8pm (also Wed/8 and Sat/11, 2pm); Sun/12, 2 and 7pm. A new century is no clean slate but rather a palimpsest *Gem of the Ocean's* 1904 Pittsburgh lies within living memory of slavery, the Civil War, and the failed promise of Reconstruction. Black "free laborers" at the dawn of the 20th century face economic exploitation, disenfranchisement, vigilante terror, and other variants of extreme authoritarian social control in both the North and the South. As the late August Wilson's penultimate play opens, there's been a riot at the local steel mill after police try clubbing striking workers back to their jobs. At the same time, the aging Solly Two Kings (Steven Anthony Jones), an illiterate former slave and veteran guide for the Underground Railroad, prepares to make one last trip south, to Alabama, to rescue his sister from a campaign of violence unleashed against the flight of black labor northward. Amid this strife, the home of Aunt Ester (Michele Shay) is a place of sanctuary to troubled souls. It's also a well-spring of the communal memory, tradition, and wonder that will give the story's protagonist, Citizen Barlow (Oswis Odera), the wherewithal to carry the new century forward. The chronological starting point of Wilson's monumental 10-play cycle of the African American experience in the 20th century, *Gem's* expertly crafted drama — now at American Conservatory Theatre — places poignant emphasis on the cycle's themes of memory, historical change, and spiritual revitalization. First-time director Ruben Santiago-Hudson steers this Bay Area premiere with admirable assurance; the play has a firm, steadily engaging pace, and his fine cast lets Wilson's characters and superb vernacular poetry soar. (Avila)

Happiness Marsh, 1062 Valencia: 1-800-838-3006, www.themarsh.org. \$15-22. Sat/11, 8pm. Rick Reynolds (*Only the Truth is Funny*) performs a workshop version of his new solo show.

"Hot House '06" Magic Theatre, Fort Mason Center, Marina at Laguna: 441-8822, www.magictheatre.org. \$20-40 (festival pass, \$72). Check Web site for complete repertory schedule. Through April 9, Magic Theatre performs full productions of three world-premiere plays: Steven Sater's *Nero* (*Another Golden Rome*); Courtney Baron's *Morbidity and Mortality*; and David Rambo's *The Ice Breaker*.

In on It Thick House, 1695 18th St: 821-4849, www.encoretheatrecompany.org. \$20-25. Extended run: Thurs/9-Sat/11, 8pm; Sun/12, 5pm. Here's an account of the present moment and how to live in it. Here's also an account of a particular personal history and the attempt to be present in it, to account for it, or to settle accounts with it. Unfortunately, anything beyond that cryptic description of its theme would ruin the fun of watching Daniel MacIvor's in an unworld. And this 70-minute two-hander is fun. A meditation on loneliness, passivity, depression, and loss has rarely been so zippy. Encore Theatre's presentation of Canadian playwright-director MacIvor's 2002 Obie Award-winner introduces a well-known and highly respected Canadian talent to Bay Area stages (though MacIvor may already be familiar to filmmakers; his *Wilby Wonderful*, for instance, screened at last year's Gay and Lesbian Film Festival). (Avila)

Love Letters Off Market Theaters, 965 Mission: 896-6477, ext. 2, www.theatermania.com. \$20-30. Thurs-Sat, 8pm. Through March 25. A.R. Gurney's romance, with a twist: The rotating cast includes Pippa Lovestocking, Donna Sackett, and Matt Weimer.

Luna No Space, 2840 Mariposa: (415) 621-7978. \$10-15 (Thurs, pay what you can.) Thurs/9-Sun/12, 8pm. San Francisco's Sun and Moon Ensemble presents an original (but somehow familiar) performance piece tracing

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Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Deborah Giattina, Karen McKevitt, and Lara Shalson. See Picks for information on how to submit items to the listings. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

The Eyes of Babylon New Conservatory Theatre Center, 25 Van Ness: 861-8972, www.nctcsf.org. \$20-35. Previews Thurs/9-Fri/10, 8pm. Opens Sat/11, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through March 26. New Conservatory Theatre Center and American Junction Productions present Iraq war veteran Jeff Keys in his solo show, an exploration of his experiences as a gay Marine at war. **Farmyard** Last Planet Theatre, 351 Turk: 440-3050, www.lastplanettheatre.com. \$10-18. Previews Thurs/9, 8pm. Opens Fri/10, 8pm. Runs Thurs-Sat, 8pm. Through April 1. Last Planet Theatre performs German playwright Franz Xaver Kroetz's drama. **Juan Gelon Dances for the Sun Traveling Jewish Theatre**, 470 Florida: www.crowded-fire.org. \$18-30. Previews Sat/11, Mon/13, and March 16-17, 8pm. Opens March 18, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through April 8. Crowded Fire Theater Company performs the world premiere of Dominic Orlando's take on evangelical Christianity and conservative politics. See Picks, page 24. **Love's Labors Lost** Exit Theatre, 156 Eddy: 621-1503, www.horrorunspeakable.com. \$10. Opens Fri/10, 8pm. Runs Fri-Sat, 8pm. Through April 8. No Nude Men Productions performs Shakespeare's comedy, resetting it in modern-day San Francisco. **Shopping!** The Musical Shelton Theater, 533 Sutter: 1-800-838-3006, www.brownpaperickets.com. \$23-29. Previews Fri/10-Sat/11 and March 17-8pm. Opens March 28, 8pm. Runs Fri-Sat, 8pm. Through March 28. Morris Bobrow wrote and directs this musical comedy revue about shopping.

the paths from alienation to enlightenment of two wandering souls — a man (Michael McCamish) and a woman (Valentina Emieri) — who ground their respective journeys in the personae of their imagined ancestors, an archetypal Celtic warrior and Italian mother goddess. The bold approach, directed with care by Maria Lexa, draws freely on myth as well as Shakespeare's *Macbeth* in scenes combining dialogue, movement, dance, masks, and puppetry. The hodgepodge of forms enhances the sense of subconscious terrain, perhaps — further underscored by occasionally interesting visual effects, Allen Willmer's dreamlike lighting, and impressive musical accompaniment by Orlando Obligation (percussion) and Eugene Jun (guitar, violin) — but it also contributes to a fair amount of unevenness. Emieri and McCamish's intrepid performances, meanwhile, work best in the movement-based scenes (or in Emieri's direct address), but tend to move right over the nuance in Shakespeare's lines (Avila).

miss-matches.com Shelton Theater, 533 Sutter; 820-1454, www.miss-matches.com, www.brownpapertickets.com. \$20-25. Fri-Sat, 8pm. Through March 25. Leslie Beam performs her new solo show about relationships formed through the internet.

Moky's Life 101 Exit Café, 156 Eddy; 673-3847; www.theexit.org. \$15. Fri-Sat, 8:30pm. Through April 15. Tiger presses his Moky Huy's conversation/dance piece about finding courage in a cynical world.

Night of the Iguana Actors Theatre of San Francisco, 533 Sutter; 296-9179, www.ticketweb.com, www.actorstheatre.org. \$10-30. Thurs-Sat, 8pm; Sun, 7pm. Through March 25. It's quite satisfying to chew on Actors Theatre of San Francisco's production of Tennessee Williams's later drama. *Night of the Iguana* follows Reverend Shannon (Christian Phillips), a spiritual exile turned tour guide who finds himself on the verge of another nervous breakdown at his friend Maxine Faulk's (Rachelle Klyce) rundown Mexican cantina. It's a compelling depiction of the internal and exterior storms we all weather in our search for something or someone to believe in. Phillips turns in a strong performance as the Reverend, but Hopkins stands out in her riveting, pitch-perfect performance as Hannah. (McKevitt)

Not a Genuine Black Man Marsh, 1062 Valencia; 826-5750. \$15-22. Extended run: Thurs, 8:30pm. Through March 30. What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KCRW radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999 — and interlacing the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city — Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

On the Bum or, the Next Train Through Zeum Theater, Fourth St. at Howard; 749-2228. www.act-ef.org. \$10-15. Thurs-Sat, 8pm (also Sat, 2pm); Sun/12, 5pm. Through March 18. The American Conservatory Theater Master of Fine Arts Program presents Neal Bell's New Deal-era comedy.

Our Lady of 121st Street SF Playhouse, 536 Sutter; 677-9596, www.ticketweb.com. \$36. Wed-Sat, 8pm (also Sat, 3pm). Through April 8. SF Playhouse performs Stephen Adly Guirgis's dark comedy about a nun who dies. **A Perfect Ganesh** Phoenix Theatre, 414 Mason; 383-5472, www.freerange theatre.com. \$15-20. Thurs-Sat, 8pm; Sun, 7pm. Through March 26. Free Range Theatre Company performs Terrence McNally's tale of friendship and adventure.

Purvis Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. \$9-20. Thurs-Sun and March 20, 8pm. Through March 20. Intersection and Campo Santo present the world premiere of Davis Johnson's new drama, centered around the capture of John Dillinger. **Theater District** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Extended run Wed/8-Sat/11, 8pm; Sun/12, 2pm. Teenager Wesley (Sam Garber) wants to get to know his almost aggressively aloof father Kenny (George Quick), a high-powered gay rights attorney, but is more comfortable hanging out with Dad's longtime boyfriend George (P.A. Cooley), an ex-actor managing a lively Manhattan theater district restaurant. Plainly, Kenny is uneasy with his son's presence, wearing frazzled absent-mindedness like a badge of unconscious fear and retreat (as opposed to George, who in addition to being charmingly sophisticated both culturally and emotionally, always knows where things are). Television writer Richard Kramer's first foray into drama glitters with the sort of crisp, witty dialogue and quirky characters you'd expect from the pen behind such shows as *thirtysomething* and *My So-Called Life*, while its family drama eschews sentimentality. (Avila)

BAY AREA

Family Alchemy: Stories by Malamud and Paley New venue: Ashby Stage, 1901 Ashby, Berk; (415) 522-0786, www.atj.com. \$12-35. Thurs-9-Sat/11, 8pm; Sun/12, 2 and 7pm. (Also runs March 16-18, 8pm; March 19, 2:30 and 7pm, Mountain View Center for the Performing Arts, 500 Castro, Mtn View. Same times and price.) Tracing Jewish Theatre's staging of short stories by Grace Paley and Bernard Malamud is a graceful nod to the theater of pop-up literature pioneered by San Francisco's Word for Word (a debt gratefully acknowledged on opening night by TIT artistic director Aaron Davidman). The W4W style not only continues to provide an excellent form for TIT's expanding repertoire of innovative and

cosmopolitan work drawing on a wide range of Jewish experience, but productions like *Family Alchemy* also further demonstrate the seemingly inexhaustible potential in a style of theater that at first sounds misleadingly ersatz. (Avila)

Hamlet La Val's Subterranean, 1834 Euclid, Berk; (510) 464-4468. \$10-15 (Thurs, pay what you can). Thurs-Sat, 8pm. Through March 18. Impact Theater performs their take on Shakespeare's classic.

Loveplay Old Oakland Theatre, 461 Ninth St, Oakl; (510) 436-5085, www.theatrefirst.com. \$10-22. Extended run: Thurs/9-Sat/11, 8pm; Sun/12, 3pm. TheatreFIRST presents Moira Buffini's ambitious comedy-drama about what changes and what doesn't in the realm of sex and love. Told in 10 vignettes, her exploration stays rooted in the same plot of English turf while traipsing across two millennia, from the Roman conquest to the present. Along the way, the play asks about the social nature of sex, about the necessity or inevitability of intermediary persons and forces. While the play remains unevenly effective (and the subject is so rich that some frustration with Buffini's abbreviated approach may be inevitable), Robin Stanton directs a sharp six-person ensemble with consistent care across widely varying characters and situations. (Avila)

The Master Builder Aurora Theater, 2081 Addison, Berk; (510) 843-4822, www.auro-ratheatre.org. \$28-45. Extended run: Wed/8-Sat/11, 8pm; Sun/12, 2pm. Aurora Theater marks Henrik Ibsen's centenary with a sturdy production of *The Master Builder*, in an accessible new translation by Paul Walsh. This late work (based loosely on Ibsen's own experiences, especially a late-life affair with a young Viennese woman 43 years his junior), concerns megalomaniac yet highly insecure architect Halvard Solness (James Carpenter), fending off a younger generation while fretting about the erosion of his powers until a brazen young woman (Lauren Grace) arrives to spur him to greater heights. Psycho-sexual symbolism col-

ors Ibsen's realism with a dreamlike quality (heightened by much talk of trolls and castles in the sky), and it's not hard to see why it was Freud's favorite play. (Avila)

Seven Lears: The Pursuit of the Good Zellerbach Playhouse, UC Berkeley, Berk; 1-866-468-3399, theater.berkeley.edu. \$8-14. Fri/10-Sat/11, 8pm; Sun/12, 2pm. UC Berkeley's Department of Theater, Dance, and Performance Studies presents Howard Barker's irreverent, highly imaginative take on Shakespeare's *King Lear* — a long, often fascinating, and deeply funny rumination on power and the nature of evil in Barker's own heightened language, centering on Lear's early years before all that madness and heartbreak and eye gouging. And yet, if you hadn't guessed, there's a fair share of that kind of thing here too. Amid his brothers' suicides, princely tutoring in the art of rule, an incestuous liaison with his young fiancée's lawyer-mother, the essay-

ing of flight in a winged contraption (the machine itself one of several masterstrokes by scenic designer Kent Dorsey), the traipsing off to the slaughter-sport of war — and myriad reversals, negotiations, obfuscations, and reprisals by a supremacy wanting somehow to be considered "good" — a chorus of the jailed whisper and speak to, and about, Lear from the scaffolding erected at the back of a huge sloping quadrangle stage. Various other dramatic or symbolic characters, meanwhile, regularly announce themselves or (in the case of Lear's daughters) their impatience to be born. A large student cast, under Peter Glazer's expert and inspired direction, performs remarkably well overall. And Joshua Forcum, in the demanding title role, soon warms into the part (or parts) with marked versatility, intelligence, and humor. (Avila)

CONTINUES ON PAGE 58 >

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Lecture

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Saturday, March 18
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THEATER

Shadow Crossing Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, www.central-works.org. \$9-25. Thurs-Sat, 8pm; Sun, 5pm. Through March 26. Central Works presents a timely new play exploring the US-Mexico border controversy and its relation to ideas of patriotism, racism, and human rights, collaboratively developed with local playwright Brian Thorstenson. Martin (John Patrick Moore), owner-operator of a small photography studio and a gay man contemplating emigration to Canada (in the face of a hostile US political atmosphere), reacts with horror to news that good friend Emily (Jan Zvaifler) has joined volunteer border watchers looking to snare people

illegally crossing over from Mexico. Emily, a grade school teacher and inflexible "patriot" on the issue, is equally aghast at Martin's contemplated move and especially his decision to hire an illegal Mexican immigrant (Michael Navarra). The opening canción (sung by Navarra to his own guitar accompaniment), expressing the border-crosser's economic distress and love of homeland, points the political moral and indicates a certain heavy-handedness to come. Still, sure direction from Gary Graves, and a focused, able cast hold out some promise of a revealing little drama among the triangle formed. Act Two, however, loses focus in an attempt to broaden our perspective. In particular, the supernatural element introduced takes steam from the realistic storyline, while doing comparatively little to deepen our contemplation of nationalism and its discontents. (Avila)

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DANCE

Yuko Kaseki, Isak Immanuel CounterPULSE, 1310 Mission; (510) 601-7494, paigesorvillo@mindspring.com. Fri-Sun, 8pm. \$15. The butoh dancers share a double bill, comprised of Kaseki's *Anna Tommy Gramm* and Immanuel's *Floor of Sky*.

ODC/Dance Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS, www.odcdance.org. Program One: March 17, 8pm; March 19, 2pm. Program Two: Fri/10-Sat/11, March 16, and 18, 8pm. Program Three: Thurs/9, 6:30pm; Sat/11, 2pm; March 16, noon. \$10-75. The company's 35th anniversary season, "Dance Downtown 2006," is comprised of three separate programs. This week, Program Two features the world premiere of KT Nelson's premiere of *Stomp a Waltz*. Program Three features Brenda Way's 2000 piece, *Hugging the Shore*. See "The Electric Company," page 55.

San Francisco Ballet War Memorial Opera House, 301 Van Ness; 865-2000, www.sfballet.org. Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 1pm); Sun, 2pm. \$8-199. Program Four includes four works by Jerome Robbins. See Pick box.

PERFORMANCE

"Der Freischutz" Florence Gould Theater, Palace of the Legion of Honor, 34th Ave at Clement; 972-8934, www.pocketopera.org. Thurs, 7:30pm; Sat, 2pm. \$18-35. Pocket Opera performs Carl Maria von Weber's tale of the pressure to succeed.

"Immortal Heart" Project Artaud Theater, 450 Florida; 437-6775, www.zspace.org. Mon-Tues, 8pm. \$35-50. Amy Tan's play is performed by *Word for Word* as a "Bon Voyage Benefit" prior to its upcoming French tour. (Also Fri, 7:30pm. Sanchez Concert Hall, 1220 Linda Mar, Pacifica; 650-355-1882, www.pacificaperformances.org. \$12-15).

"International Clitoris Day Celebration" Our Little Theater, 287 Ellis; 928-4060. Thurs/8-Sat/10 and March 23-25, 8pm. \$15-20. (Also March 18, 8pm. Julia Morgan Center for the Arts, 2640 College, Berk; 925-798-1300. \$20-35.) Writer-comedian Sia Amma leads a troupe of drummers, actors, and singers in this performance. March 18 only, Annie Sprinkle also performs her "A Public Cervix Announcement."

San Francisco Improv Cooperative Off-Market Gallery, 965 Mission; 368-9909, www.sfmimprovcoperative.com. Mon, 8pm. Ongoing. \$5. The improv collective hosts a "Monday Night Jam."

"Sean Kelly's 7 Short Plays" Dark Room Theater, 2263 Mission; www.darkroomsf.com. Wed-Fri, 8pm; Sat, 10pm. \$12. Sean Kelly performs short plays set in the future.

"Songs to Offend Almost Everyone" Eureka Theatre, 215 Jackson; 567-7719, www.ticketweb.com. Sun, 6pm. \$50-55. Sharon McKnight performs.

"Stuff and Things" Dark Room Theater, 2263 Mission; www.darkroomsf.com. Fri, 10pm. \$10. Uphill Both Ways sketch comedy troop performs.

"The Vagina Monologues" Castro Theater, 429 Castro; www.ticketweb.com, www.vday.org. Thurs, 8pm. \$30. Eve Ensler's play is performed to raise awareness about violence against women.

"What Do the Women Say?" Thick House, 1695 18th St; 626-4061, www.golden-thread.org. Wed, 8pm. \$10. Golden Thread Production and The Shee Theatre Company present an International Women's Day performance that celebrates the Middle East.

BAY AREA

"Cirque du So Gay" Bench and Bar, 2111 Franklin, Oakl; (510) 444-2266, www.bench-and-bar.com. Sun, 9pm. \$5-10, no one turned away for lack of funds. See Picks, page 24.

COMEDY

Cobb's Comedy Club 915 Columbus; www.cobbscomedyclub.com or www.ticketweb.com. Wed, 8pm: "All-Pro Comedy Showcase," \$10. Thurs-Sun, 8pm (also Fri-Sat, 10:15pm): Gabriel Iglesias, \$15-20. **Jon Sims Center for the Arts** 1519 Mission; 541-5610. Sun, 8pm: Qcomedy presents Sunday Night Gay Comedy, \$8-15. **San Francisco Comedy Club** 50 Mason; 398-

4129, www.laugholotproductions.com. Wed, 7:30pm: "Laugh Dammit!," \$10. Fri, 8pm: "Friday Night Comedy," with host Eric Peterson, \$10.

San Francisco Comedy College Clubhouse 414 Mason, Suite 705; www.sfcmedycollge.com. All shows free. Fri, 6pm: "SFCC New Faces." Fri, 8pm: "The Arsenal." Fri, 10pm: "Head to Headline." Sat, 6pm: "Petri Dish." Sat, 8pm: "The Stand-Up Project." Sat, 10pm: "Daggermouth." Sun, 6pm: "Five Funny Femmes."

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

WEDNESDAY: La Pena Cultural Center 3105 Shattuck, Berk; (510) 849-2568, www.lapena.org. "National Women/Girls HIV/AIDS Awareness Day," poetry and song. 6:30pm, free; Kara Allen's café poetry and open mic, 7:30pm, free.

THURSDAY: Daiva 3121 16th St, SF; (415) 290-5048. "Poetry Mission" with feature Michelle "Mush" Lee, 7pm, free. **Mediterranean Café** 2475 Telegraph, Berk; (510) 526-5985. "Word Beat Reading Series" with Ronda Lawson and Cynthia Bryant, 7pm, free.

FRIDAY: Deep Roots Urban Teahouse 1418 34th Ave, Oakl; (510) 436-0121. "Word Life" with Sun Ru Skywaka, 7pm, free. **ODC Theater** 3153 17th St, SF; (415) 863-9834, www.odctheater.org. "Youth Speaks Teen Poetry Slam Semi-Finals," 7pm, \$4-10. **Pegasus Books Downtown** 2349 Shattuck, Berk; (510) 649-1320. Poets Anthony Hawley and Tanya Bralaski read, 8pm, free.

SATURDAY: Edinburgh Castle 950 Geary, SF; www.all-story.com. "Zoetrope: All-Story Spring Issue Premiere Party," 9pm, \$12. **ODC Theater** 3153 17th St, SF; (415) 863-9834, www.odctheater.org. "Youth Speaks Teen Poetry Slam Semi-Finals," 7pm, \$4-10. **SomArts** 934 Brannan, SF; (415) 552-9261. "First Annual Poetry Marathon," 2-6pm, \$5. **Make-Out Room** 3225 22nd St, SF; www.writerswithdrinks.com. "Winters with Drinks," 7:30pm, \$3-5.

SUNDAY: Cody's Books 2454 Telegraph, Berk; (510) 845-7852. "Poetry Flash" with Kate Braverman and Diane di Prima, 7:30pm, \$2. **Café Prague** 584 Pacific, SF; (415) 905-8837. "Café Prague Reading Series" with Zara Raab, 4pm, free. **Our Little Theater** 287 Ellis, SF; rebellis@nseup.net. "Tenderloin Spoken Word Series" reading in honor of International Women's Day, 7pm, free. **Edinburgh Castle Pub** 950 Geary, SF; (415) 885-4074. Poetry and song with Attia the Stockbroker and David Rous, 8pm, \$12.

MONDAY: Priya Indian Cuisine 2072 San Pablo, Berk; berkeleypoetryexpress@yahoo.com. "Poetry Express" with Mary Milton, 7pm, free. **Martin Luther King Jr. Student Union** Berkeley Campus Bookstore, UC Berkeley, Berk; (510) 642-9000. Poetry reading and book signing with Mark Anthony Thomas, 3pm, free.

TUESDAY: Club Deluxe 1511 Haight, SF; www.thewordparty.com. "Poetry and Jazz Tuesdays," open mic hosted by Jennifer, Ingrid, and Daniel, 8pm, free. **Rite Spot** 2099 Folsom, SF; (415) 552-6066. Howell's Transmitter and Wave Books present "Words and Music," 5pm, free. **San Francisco Public Library Park Branch**, 1833 Page, SF; (415) 440-5530. "Spoken Word Singin' Word" with host Diamond DAVE Whitaker, 7pm, free. **sfbcg**

food + drink

- (1) Cinnamon farro with delicata squash
- (2) L'Avenir 2004 L'Ami Simon, 2004 (South Africa)
- (3) Amaryll's buckwheat crepes with fromage fraîche
- (4) Bonne Maman wild blueberry preserves
- (5) Hafner Reserve chardonnay, Alexander Valley, 2001



Joining an expanding array of local Peruvian establishments, Inkas offers a terrific roast chicken (left) as well as the lomo saltado here proffered by Margarita Lau. | GUARDIAN PHOTOS BY ZACKARY CANEPARI

Inka dinka do

By Paul Reidinger
 > paulr@sfbg.com

You are hereby pardoned for wondering if *Inkas*, the name recently installed on the face of the old Rock Soup, might be some kind of bookstore-with-coffee-bar in the Barnes and Noble mode — “ink” and so forth. (There *is* a fancy new coffee establishment just across the street: an outpost of Muddy Waters, in yet another of those spanking new buildings that seem to have popped up overnight.) Sounding out the name *Inkas* leads one to an alternate spelling, *Incas*, the aboriginal people of Peru, and to the delightful truth that *Inkas* is, in fact, a Peruvian restaurant.

Of the world's many rustic cuisines represented in the city's food conclave, none has gone upscale with quite the rocketlike trajectory of Peruvian. Ten years ago our choices in this area were limited, consisting of Fina Estampa, Alejandro's, Mi Lindo Peru, and little else. Today both Limón and Fresca have gilded reputations and cater to the well-to-do, while Circolo (a Limón semi-spin-off) gives the cuisine a Studio 54 party gloss. Even Mi Lindo Peru, a onetime redoubt of rusticity just across the street from Inkas, has

shined its shoes and polished its menu and opened a sibling restaurant in the Marina.

The attainment of fame and wealth is of course the most American of stories, and one cannot begrudge our Peruvian restaurateurs their success, for there is a strong case to be made that Peruvian food, with its natural east-west axis and its sophisticated use of maritime, tropical, and highland bounty, has a dynamism that makes it one of the world's great cuisines. Still, it is important to keep a sense of rootedness, and that is what you feel when you step into Inkas.

The building, on a busy stretch of outer Mission Street, is unmistakable. It looks like a bank because it once *was* a bank: the American Trust Company, whose dignified plaster medallions can still be seen on the wall above the narrow mezzanine. (The mezzanine is full of fabulous possibilities, incidentally, but since there doesn't seem to be ready access to it from the main dining floor, it is for the moment used — *wasted* is what I really mean — as a storage area.) On a cold winter night, the boxy, high-ceilinged space can seem a little shadowed and chilly, but there is a candle flickering on every table, plenty of bustle in the open kitchen,

and a continuous outflow of warmth from the food.

The note of friendly heat is struck from the first, when a basket of French bread appears, accompanied by a glass pot of yellowish aji paste, a Peruvian answer to salsa. The aji is a Peruvian chili of moderate fire, and mashed with a little lemon juice and salt, it becomes an addictive, and presumably heart-friendly, substitute for butter.

One of the treasures that seems to get lost in the upscale shuffle when undertaken by local Peruvian restaurants is roast chicken. In the beginning, at both the original Limón (on 17th Street) and the original Fresca (on West Portal), roast chicken was the marquee item, and it is again at Inkas (\$18 for a whole bird, \$10 for a half bird). And it is terrific: an envelope of crackly, bronzed, spice-scented skin enclosing depths of juicy, tender meat. The chicken could not be better, and even the faintly disappointing fries on the side (not quite crisp or salty enough) don't detract.

The kitchen, in fact, seems to do less with potatoes than is typical in Peruvian restaurants: just the B-list fries. Yams and yucca root, on the other hand, pop up all over, the former as a pair of squat cylinders at the

edge of a plate of ceviche mixto (\$11) — shrimp, purple squid, shucked mussels, and chunks of cod in an intense bath of lime juice — and the latter, deep-fried, as a stand-alone item (\$3) and also as an accompaniment to deep-fried calamari (\$8). I like calamari and even deep-fried calamari, but there is such a thing as too much deep-fried food.

Better seafood choices include parihuela (\$8), a rust-red tomato-chili broth stocked with shrimp, scallops, and mussels, and picante de mariscos (\$14), yet another reprise of the usual suspects seafood gang (shrimp, mussels, cod, et cetera), sautéed here in a mild, creamy aji sauce. We found seco (\$9.50), chunks of beef simmered in a cilantro sauce, to be tasty if slightly tough (should the meat have been braised rather than sautéed?), while pollo a la parilla (\$10) — a boneless breast crusted with spices and grilled — was tender but a bit tame and in need of a sauce.

Inkas offers a lunchtime special (\$10) that changes with the day of the week but always includes soup and a main dish, each in a substantial serving. There could hardly be a more rustic soup than sancochado de carne, a nominally beefy soup that held only a single scrap of beef (tender, this time)

but a wealth of shredded cabbage, carrots, potatoes, and yucca root in a light vegetable broth. A main course like arroz con pollo, on the other hand, sounds as though it will be the height of yeoman-style cooking but turns out to feature a small mountain of cilantro-green rice dotted with green peas, like a California hillside strewn with mossy boulders in spring.

Desserts are standard-issue and none the worse for it. The choices include picarones (\$4.50), freshly fried doughnuts in a honey sauce, and alfajores, the white cookies held together Oreó-style by a layer of dulce de leche, the Latin American delicacy in which sugar is caramelized in milk. Here we have a fail-safe formula, the kind you can take to the bank. **SFBG**

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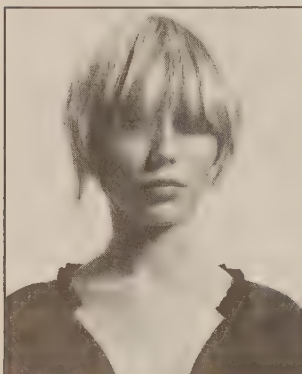
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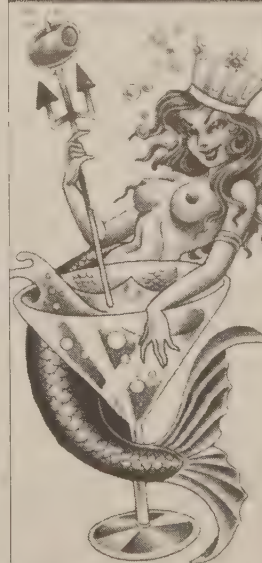
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ON THE COVER

Superstar players of the DJ scene (see page 16)

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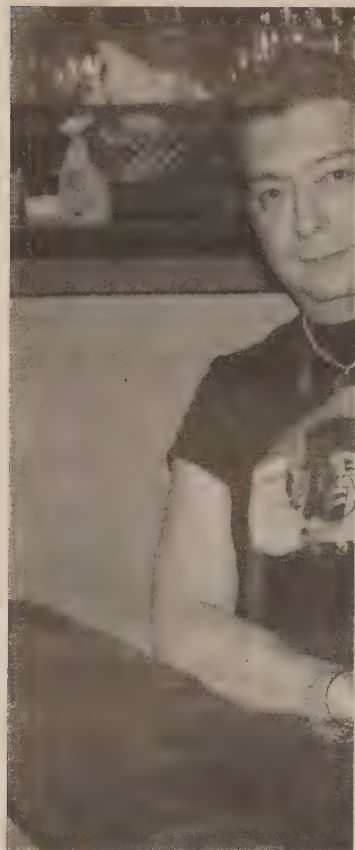
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Knockout owners d.X. (left) and John Segura had to jump through a lot of hoops to open their rockabilly Outer Mission bar — but they managed grandly.

GUARDIAN PHOTOS BY LORI SPEARS

DIY FYI

The haters. The fakers. The snobs. The cover! One entertains so very many qualms about the nightlife these days. It's enough to make you stay home and pet your kitty, watching *Project Runway* and sipping Baby Duck from the bottle. Or you can do something about it, like, say, doing it yourself. That's right: Throw your own party, open your own club, rule your own scene. In this admittedly cheeky issue of *Bars & Clubs*, we're hoping to spur you into getting a nightlife of your own. Dance steps, red tape, fundraisers, short-cuts, gossip, robots — the only thing we're not giving you is the money. And you might just find you don't need any of that either. Because, baby, you *are* money. Golden. Now get out there and make a fuss. Life's too short to stay indoors with the remote.

Forever Your Doorboy,
Marke B.
▶ marke@sfbg.com

Bar + Clubs

A bar of one's own

The ups and downs of opening your own watering hole

By Adam Martin

▶ barsandclubs@sfbg.com

You don't have to be an alcoholic or a frustrated service worker to want to own a bar. Perhaps you long to chat up beloved regulars as you refill pretzel dishes. Maybe you dream of introducing the next Beatles. Could be you've just been 86ed from every other joint in town.

Whatever your angle, the fantasy basically boils down to a desire to turn your love of entertaining into a livelihood. Being a good host will make your bar successful, but you'll need a fair amount of bureaucratic savvy just to get the place off the ground. In addition to the required state-issued liquor license, a host of local zoning, building, health,

sound, fire, and decorating regulations provide a seemingly endless parade of hoops to jump through.

But it can be done. People buy bars from each other and turn them into their own. People buy delis and turn them into clubs. Some people even take old meat-smoking houses and turn them into fantasy watering holes. Since each city and county

has different regulations, it's difficult to outline a universal prescription for success as a start-up proprietor in the Bay Area. But most owners share enough common experiences to give some idea of what it takes to get your dream den of tipsy iniquity off the ground — and keep it running smoothly.

CODING UP

You might think scoring that pesky liquor license is the trickiest part of opening a new joint, but that's probably not the case. Unless you're lucky enough to totally love every inch of your space (or unless you just don't care), you're probably going to want to do some amount of construction. But before you pick up a hammer and start smashin', your

first stop should be the city planning office. Pretty much everything from wheelchair access to paint must conform to some type of regulation, and the most overarching of those is your space's zoning. In San Francisco, in addition to following national and local building codes, business owners almost always have to file for a change-of-use permit, which can require a hearing, in order to operate a business that is different from what was in the space before.

In Emeryville, a recent hot spot of nightlife, things are a bit more streamlined but no less of a pain in the ass. "We wrote the city of Emeryville a pretty big check to get

CONTINUES ON PAGE 113

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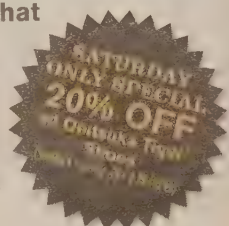
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Notwithstanding a valiant campaign to be elected "Sexiest Male Bartender," this naughty, bawdy mix will have to settle for being known as the most raucous time you can have with your clothes on, as voted by our readers. Catch her while you can and be ready to giggle into your drink before she breaks your heart. She's moving to Portland, OR, next week. The funniest gals always leave you wanting more.



BARTENDER WITH THE BEST COCKTAIL CONCOCTION

Ed Anderson, R Bar

You're in the Mission, the sun's too bright and you need sustenance, you've been on a bender and as luck would have it, Bender's is here for you! If you're really lucky, you'll have Jonny there to make this patent-worthy libation. Sure, it may seem like your typical pick-me-up until you realize he's garnished this Bloody Mary with a sliver of beef jerky, and you wonder if heaven is as substantial, salty and carnivorous as the concoction nestling in your hands.



BARTENDER TO CONFESS YOUR SINS TO (BEST SHRINK BEHIND THE BAR)

Ed Anderson, R Bar

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CRANZIEST BARTENDER

Forrest Caskey, Metro City Bar

This native of Shreveport, LA, has earned quite a reputation for insanity. As one voter observed, he's "been known to stir martinis with his penis upon request." We've also been told that his most popular shots are the Jack-Off and the Jack-Ass...highly personalized drinks on which we could elaborate, but you'll have to find out for yourself. Just be careful when you visit the Castro every other Thursday for the Metro's torrid Jukie Joint drag party: when you meet Forrest, you just might spill more than your shot.



CRANKIEST BARTENDER

Matty (last name withheld), Eagle Tavern

A five-year veteran of SoMa's legendary biker bar, Matty has thrown bottled beers at regulars with wanton abandon and skilled precision. Legend has it that the underwear collection at the indoor bar was built from patrons who'd annoyed him. Perhaps most tellingly, when asked how he felt about winning this dubious award, Matty offered "No comment." Cheers, mate...we're not looking for trouble...we'll, uh, just be right over here.



SEXIEST MALE BARTENDER

Cliff Driver, La Barca

When the kitties are feeling finicky, they scamper over to this Mexican bar/restaurant and delight in this tall blond hunk of catnip. Though La Barca is known for savory sangrias and a vast selection of tequilas, it's Cliff who keeps the good times flowing with his easy charm and devilish demeanor. If you wanna play with la fuente, then bring your marshmallows to Cliff at this Marina mainstay, and get ready to feel the burn.



SEXIEST FEMALE BARTENDER

Brooks Oswald, 540 Club

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Bar of One's Own CONT.

them to even consider letting us open a bar here," Kitty English says of the conversion of an old meat-smoking house into her bar, Kitty's, which opened in December 2005.

GETTING ALONG WITH THE NEIGHBORS

All cities require bar owners to do some form of outreach, whether it's sending letters to everyone in the neighborhood, posting an announcement in the window of the proposed bar site, or even circulating a petition.

"I sat in front of the space, getting people on the sidewalk to sign a petition," says Leila Fakouri, who opened her club, Madrone, on the site of a former Falafel King in October 2004. Though she presented the city with a packet of neighborhood support, including the petition and letters from local residents, the president of the neighborhood association preferred that she open a juice bar instead of an actual bar.

Running a bar is not as easy as it looks. And it looks damn hard.

"The problem with San Francisco is that there's not really any requirement for the person to have a legitimate complaint like 'I live next door,'" Fakouri says. "This person can come with her opinion, and just because she owns a house three blocks away, she can screw up the whole process." If only one person writes a letter to the city opposing the opening of the bar, it goes to a hearing.

"Those crazy people have a lot of power," Fakouri says.

Regardless of how charming you are and how awesome you think your vision is, it's almost guaranteed you'll encounter resistance in one form or other. (And perhaps over the odd-est of things: English had to walk around taking photographs of the parking spaces around Kitty's location just to prove to the city of Emeryville that there would be enough room for everyone.) The best thing to do is start letting people know of your plan as early as possible, and identify potential thorns in your side so you'll know whom you're dealing with if you have to plead your case with the city.

LICENSE TO CHILL

All the building permits and neighborhood support in the world aren't going to do you

any good if you don't have the proper licenses. State law prohibits the Alcoholic Beverage Control from issuing new Class Two liquor licenses (the kind you have if you're a bar but not a restaurant), so owners of new bars have to find a place that's going out of business and buy their license. That's where brokers come in.

Some counties have restrictions on how many licenses can exist at one time, and in San Francisco there are even restrictions on the number of licenses in some neighborhoods. The Mission District, for example, has reached its bar quota, according to San Francisco Entertainment Commission director Bob Davis. If you want to open up there, you've got to find someone else who's closing.

English found getting a license in Emeryville to be a snap, but Fakouri had more trouble securing Madrone's. Your license stays in escrow until you get the rest of the necessary permits, and in the meantime, your license broker might get a better offer on it. That happened to Fakouri, and for a minute it looked like she was out a license and headed back to square one. Some confident talk and an extra \$2,000 persuaded her broker to keep the license earmarked for her, but it was a close shave. "It's such a big gamble — it's really scary," she says.

John and Daniel "d.X." Segura, of the new Knockout Bar in the Mission, had to get a new entertainment license in addition to their liquor license, even though they're using their space in almost the exact same way it was used when it was the Odeon Bar. An entertainment license allows a bar to have dancing, DJs, and bands. The Odeon had one, but John and d.X. had to reapply when they bought the place, because the Entertainment Commission issues that particular license to the individual owners themselves.

Once all the inspections are passed, the licenses granted, the neighbors pacified, and the taxes paid, you're ready to open, but a whole lot of work remains. From hiring staff to buying liquor to planning a menu and booking bands, running a bar is not nearly as easy as it looks, and it looks damned hard.

"It's a lot of work, but it's worth it," d.X. says, while John discusses a lime shortage with the bartender. "We were just really driven to create a neighborhood watering hole."

After sending a blown speaker to be repaired and before talking to the printer about a new set of menu covers, English pointed out that not only was there a lot of work involved, but opening her bar also took a lot of money and sheer will. "It was a gamble, of course. I bet my house on it," she said. "A lot of other people wanted to make this space into a bar, but we were the only ones with the cojones to do it."

In the end, however, running your own joint can be pretty rewarding. When the doors are open, the music loud, and the bar packed with thirsty patrons, it's a sure sign the gamble paid off — and you are, professionally, the host with the most. **SFBG**

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By Marke B.
 > marke@sfbg.com

"Where will your nightclub dreams take you?" the Web site demands of me. "Fame? Fortune? Beyond?" Pictured above the words are a ginormous McMansion, a sleek, late-model Jaguar, a booth filled with aspiring Maxim models, and a fistful of crisp, leafy Benjamins.

The Web site is Nightclubbiz.com, and anyone who's ever tried to run a club in the nonvirtuous world of cutthroat competition, crowd fickleness, liquor authority crackdowns, and a nose-diving economy is churning with bitter, ironic laughter already. But I'm entranced. My own nightclub dreams usually don't extend beyond 10 hours of vigorous aerobic exercise, a couple of tipsy hottie's digits, and a fistful of drink tickets (well, that and world domination), but if clubbing truly can bring on the bling, then I simply must know more. Luckily, Nightclubbiz.com is ecstatically happy to provide.

The "more" here includes more than 22,000 Web pages of business advice about "the nightclub venture — an irresistible prospect of chicks, cool music, booze, searing profit margins, and unsurpassed popularity." It's everything a consternated male-midlife-crisis victim or gullible retired couple living in Phoenix with too much IRA on their hands needs to know about the "exciting commitment to engage in the social entertainment sector of hospitality." Property-lease structuring, operations-cost forecasting, viable-demographic determination, inventory- and cash-control systems, and "why many nightclub laser light shows suck!" are all fully explicated. There's even an annotated chart of the human brain labeled "Which facets of the human mind does a nightclub environment affect?"

The best part is that all this inside knowl-

edge and searing-margin potential — gross revenues of \$1.3 to \$4 million! — can be yours for a mere \$49.95 (plus tax).

So what do you get for your PayPal coinage? Besides unrestricted access to the entire Nightclubbiz.com database for one year, you get a live one-on-one session with a nightclub venture startup counselor who possesses "a hands-on operational background" and "advanced problem-solving abilities" (shudder). Or, for \$149.95 you can be privy to a "Nightclub 101 Power 100-Minute Crash Course" that includes all of the above, plus "100-minutes of power learning, insight, and problem-solving" and "ample time to put together a real working concept." How could you go wrong?

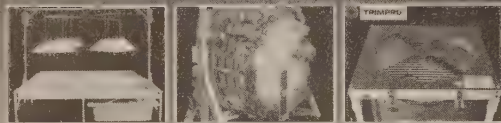
Despite the blandly hysterical marketing speak and impersonal, Borglike design of the site, much can be gleaned about the self-inflated wiz behind the Nightclubbiz.com curtain, Dave Hollingworth. Besides the fact that many of the 22,000 pages contained in his affordable package are personal testimonials about his own credentials (turns out Dave himself's the one who answers the phones at Nightclubbiz.com's HQ), he also includes a priceless "My Life Outside the Biz" page that hilariously confirms many of the suspicions I've held about him all along: "As mentioned in my article 'meeting chicks in a nightclub,' one of my favorite pastimes is just that: females. Sure, I like racing, boats, and most performance water sports as well, but females are something you can never get bored of; at least for me. Outside of nightclub operations, people are generally something I avoid, but females? Females are not people — they're God's greatest species."

Dude! I'm so in! **SFBG**



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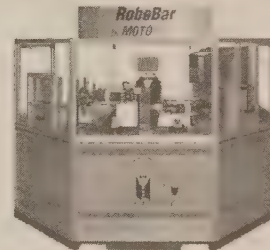
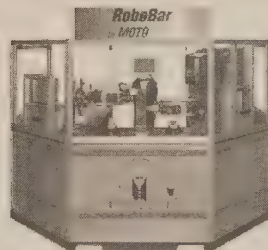
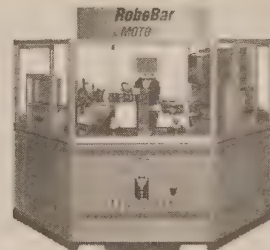
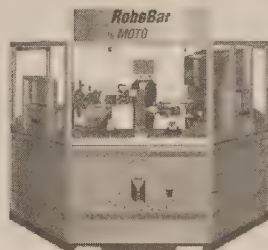
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The Motoman Robot bartender pours out the love — accurately.

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Bar + Clubs

Tender robots

"We already make your car ... let us make your drink!"

By Camper English
> camper@camper.com

While you've been sitting lazily on your bar stool, complaining about the high price of Jägermeister, the good people at the Motoman corporation (a division of Yaskawa Manufacturing) have adapted high-end industrial technology to create a kinder, gentler, more awesome application — a robot bartender! The magnificent RoboBar comes in a self-contained gazebo

with slots for wine, beer, soda, and liquor. The UPJ dual-arm robot (with a compact NXC100 controller, even) is actually two hand clamps, a swiveling torso wearing a tuxedo, and an optional computer screen for a head. RoboBar isn't quite Iron Collins, but it gets the job done. It's a robot, and it mixes cocktails, and that, friends, is progress.

The RoboBar has a customizable personality so you can pick just the kind of bartender you want. Personality options are not described on the Motoman Web site, but I assume they cover all the main bartender archetypes: surly and standoffish, friendly and drunk, dangerous and sexy, and perky and cute. I think that last personality is what they're aiming for with the face and recorded voice in RoboBar's demo videos (viewable on the Web site), but they really didn't nail it. "She" looks like a bottle-blond accountant from Goldman Sachs and sounds like a student with a head cold answering a question on dentistry. Robot Lady says, "If I wasn't bolted to the floor, I'd go home

with you tonight!" with all the emotion of "Now I'm going to insert this tube into your trachea." Not sexy.

There are several other reasons to suspect Motoman's more popular arc-welding robots manufactured these bartending robots to sling oil at the Lubricant Tavern in the company food court but then decided their business model was extendable into the R2C marketplace. Motoman suspiciously brags about the accounting advantages (exact pours for better inventory control, only 30 cents an hour of electricity) and the benefits of dehumanization (no sick time, breaks, or spillage, and "RoboBar is never tempted to take some off the top"). And the marketing copy is about as dry and robot-generated as you can get. The product's slogan: "We already make your car ... let us make your drink!" Drinking and driving — now that's a selling point.

Whether it's the bastard hellspawn of the Motoman HP3L line of laser-cutting robot or was created by a kindly inventor with a

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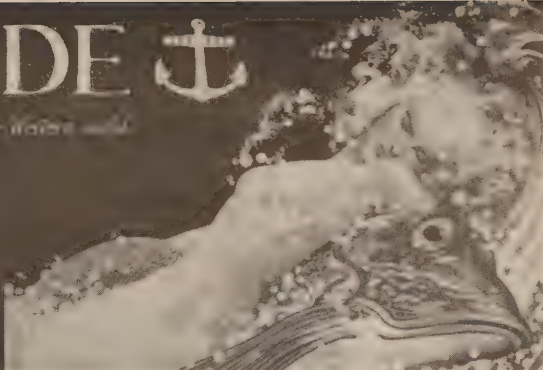
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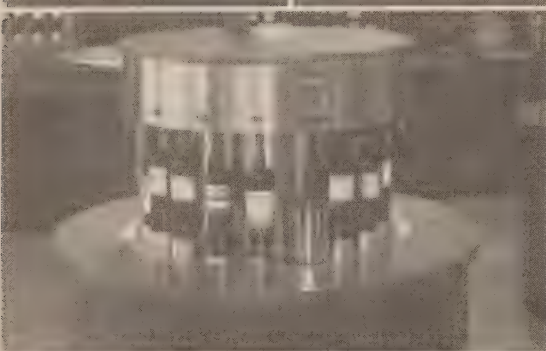
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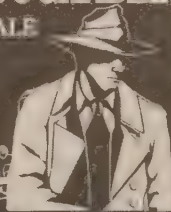
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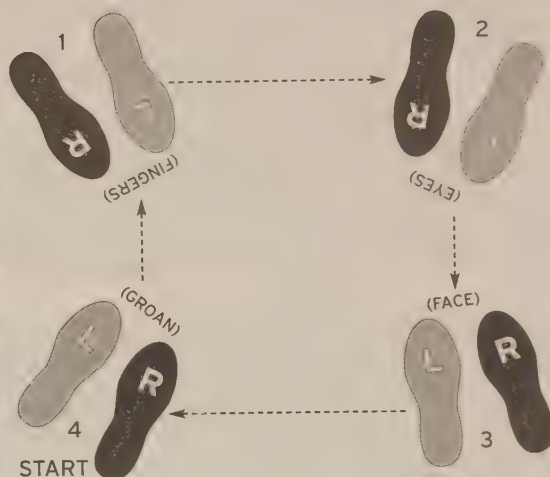
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heart of gold, I want to believe that if you program RoboBar to accept your nurturing devotion, you can teach it not only to pour you a double but also to understand the language of LOVE++.

My bartender will be named Milo, and he will be more than my liquor dispenser; he'll be my best friend. Oh, the times we'll have! Milo and I will talk for hours on end, and he'll never interrupt me or tell me to shut up like those other bartenders. He'll listen to me without scrolling his eyes, and he'll never cut me off when I repeat the story about what happened after I ate a dozen doughnuts. (He'll love that story!)

He also won't waste time lecturing me about my drinking "problem" that sometimes leads to "violence" and "arrest." And he'll never kick me out of the bar at 2 a.m. That's the advantage of robot home-ownership! (I know ownership is an ugly word, but let's be honest: I'll be a slave to his piña colodas!)

Milo won't care if I get a beer belly, because he's my enabler. I'll help him get rid of viruses, and he'll help me get rid of my liver. He'll know just how I like my

martinis: ice-cold, with a null pointer's worth of vermouth. He'll be a great party cohost too. I'll make the snacks, and he'll take care of the drinks! And I've already planned our matching Halloween costumes: I'll replace his detachable monitor-face with a jack-o'-lantern and scare the neighbor kids as he pours cups of Jesus juice into their candy bags. Headless bartender, you're hilarious!

Sure, RoboBar's mean-time between-failure is more than 60,000 hours, and therefore he'll require only cursory maintenance, and yes, his two manipulator arms each have five axes of motion. But I'm going to input some e-motion and hope my tender RoboBar serves me a cup of his sweet, sweet love. **BFBC**

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GET IT TOGETHER

OK, you've slashed through all the heinous red tape and finally secured your very own party space. You've even settled on the perfect name (Faces? Numbers? O'Blivion's?). The soju tap's hooked up and the sound system's wired. Now what? You need people, mate: a killer staff to help you get to sleep at dawn and a regular crowd so you can afford a little breakfast first. To give you some idea of what you're looking for, we've gathered a few shining examples of the perfect club-folk necessities below. Go get 'em, tiger.

YOUR DRAW

As genius '80s-era Manhattan club kingpin (and convicted felon, whoops) Peter Gatien knew, give the freaky kids a night of their own and watch the magic happen. Besides, they love to pass out fliers (so you don't have to). The dedicated night crawlers pictured here got off their glittery asses to help rescue the Bay from its postbust club doldrums, throwing wild, what-the-fuck parties in overlooked spaces and keeping the underground nightlife spirit alive. As professional promoters, they can put your club on the map. As party personalities, well, lock up your top-shelf vodka. Don't say we didn't warn you. Clockwise from top left: Adrian and the Mysterious D from Bootie (www.bootiesf.com); Kiddie from Charlie Horse and Trannyshack London (www.trannyshack.com); Juan Garcia of Beatbox (www.beatboxevents.com); Scott Brown of Culture Whores (www.culturewhores.com), Faggot (www.heyfaggot.com), and A.D.D. (www.attentiondeficitdisco.com); Anna Conda of Charlie Horse and Trannyshack; Brontez of Double Dutch Disco (last Sundays at the Transfer) and Pussy Boyz (first Tuesdays at Aunt Charlie's, www.auntcharlieslounge.com); Zac Posse from Macho and Favors (Saturdays at the Gangway). | GUARDIAN PHOTO BY NEIL MOTTERAM

YOUR DJ

Who needs 12-inches when you come in 14? Putting a new spin on "plugging into the vibe," DJ Blu-Toof, the Mac daddy of the music booth, is tops of the club scene lately, and the crowds are lapping him up. Whether beat-mixing live streams with his third ear macro on (train wreck effect optional) or pinging random playlists to transmitters in the tweeters, nothing holds him back — except maybe water, cat hair, and magnets. "I never carry vinyl," the brutha from Circuit City says. "Vinyl carries me." With Blu-Toof on the crates, programming your dance floor has never been simpler, sleeker, or more rectangular. | GUARDIAN PHOTO BY LORI SPEARS





YOUR EYE CANDY

Theme bars are bachelorette death traps, indoor waterfalls cry out for leaky drunks, fire twirlers toast your insurance rates, and video bars are so, well, gay. (Not that there's anything not wrong with that.) When it comes to "ambiance," why not stick with a proven classic — scorching-hot, half-naked go-go girls. Pictured here are several Surreal Devil Girls (www.surrealsf.com), the Bay's living tribute to the funner, less wholesome back alleys of Vegas. Bright as their bling, these starlets go from camp to tramp to "damn!" and back, faster than you can say implant recall — and the bar sales skyrocket whenever they take to the platforms. How can you go wrong? Check out the Surreal girls breaking it down (and teasing it up) at party impresario Enrique Montero's sleaze-happy, rock-star-before-rehab events. Left to right: Surreal Devil Girls Krista, Bella Bling, Adrien, Danielle, Alisa. | GUARDIAN PHOTO NEIL MOTTERAM



YOUR ROYALTY

Don't forget the guest list! May we suggest peppering it with some old-school club royalty, such as the gorgeous Aurora Styles (above) from the legendary drag cabaret Hot Boxxx Girls (www.auntcharlieslounge.com), to give your gig some crowd-pleasing history? | GUARDIAN PHOTO BY NEIL MOTTERAM



YOUR COCKTAIL JOCKS

Successful bartenders come in two flavors: cute and salty. (If you mix the two, it tastes like Milk Duds.) On the cute side, there's the shaker slingers of the revamped Transfer bar in the Castro, several of which are shown above — although we've yet to wake up next to them to see just how salty they can get. They're a great mix that reflects the crowd, which can veer on a dime from live hip-hop to fashion show to underground queer disco — and you can bet the tips flow in when they wink and hand out Jäger shots. Left to right: Transfer bartenders Yasir Rashid, Carly Dierkhising (on table), Gina Schayerte, Chris Jasmin, and Shawn Vergara. | GUARDIAN PHOTO BY NEIL MOTTERAM



YOUR MUSCLE

Russian mobsters, bitchy drama queens, GHB casualties, the occasional schizophrenic — you don't wanna deal with that, and the people who do it for you need to keep the party chill. The Endup's bouncers are models of strength and grace because, really, no one's had to put up with more crazy shit than they have. The folks on the dance floor feel safe when they're around, and you can rest easy that no one's pulling any monkey business in the patio corners that can get you cited by downlow 5-0. Left to right: Endup bouncers Jake, Janet, Chris, Stephen, Shatter, and Ramsey. | GUARDIAN PHOTO BY NEIL MOTTERAM

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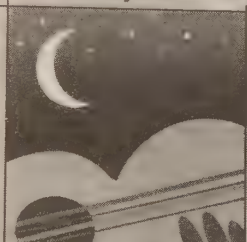
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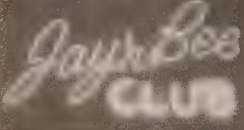
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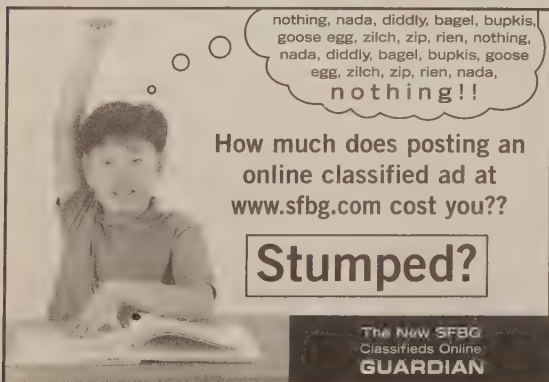
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BARS + CLUBS



Misty Brown (left) and Julian McQueen party for their rights at the recent League of Pissed Off Voters fundraiser "Hustle for Change."

Bars + Clubs

Funking the Monster

The League of Pissed Off Voters parties for a cause

By Ivy McNally
> barsandclubs@sfbg.com

Face it: Politics is baffling. Not to mention humiliating, depressing, and totally fucking disappointing. Don't believe it? Okay, then answer this. When have you cried more: when your dog died, at the end of your most recent relationship, or while watching Bill O'Reilly's smirking mug after the 2004 election?

Yeah, we know it hurts, but don't give up on politics just yet. At least one local activist organi-

zation is helping young, pissed off voters keep the movement moving by relying on something young people have had going for them all along: their big, fat mouths and a high tolerance for booze and loud music.

The League of Young Voters (www.indyvoter.org) is a New York City-based group with affiliates in 17 cities nationwide. Its mission is to channel the churning political frustrations of impassioned 17-to-35-year-olds into a progressive governing majority. Dedicated to raising funds and awareness, San Francisco organizer Natasha Marsh, 24, tells us the aim of the league is to reinvigorate the hopes of young people and other under-represented groups who have had bad past experiences with politics.

(Bad past experiences could include, for instance, standing in line in the rain for three hours to vote for the very first time, only to have your candidate lose out to a tag team that oddly resembles a

chimpanzee and the Penguin. We've all been there.)

The group uses several means to that end, including outreach programs for high school and college students, action events, and youth-oriented voters' guides. But the most fun means of political outreach by far would have to be the parties.

Also known as the League of Pissed Off Voters to anyone who's seen their party fliers plastered all over the city, this is an organization that truly knows what gets young people eager to join the political scene: cocktails and booty shaking. Past parties have featured local bands like the Kinsella Brothers and Low Red Land and DJs Tim D. and Sake 1. A typical league gig draws between 450 and 600 young people who are eager to exchange ideas, support local initiatives, and party their asses off.

According to Marsh, parties are an especially effective means of

CONTINUES ON PAGE 22 >

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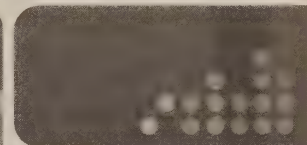
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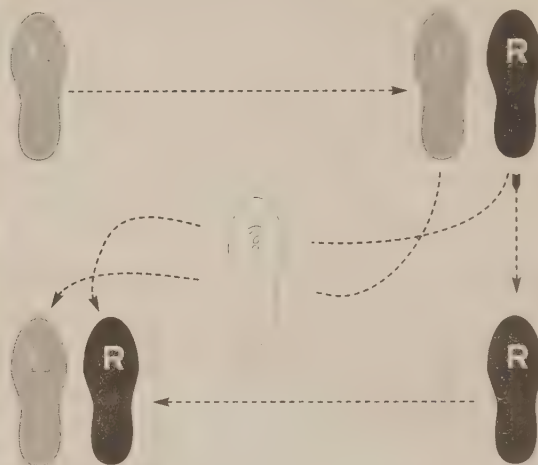
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BARS + CLUBS

LATEST DANCE CRAZE: THE FALSA



Music is so confusing! Especially Latin music. From reggaeton to rumba, cumbia to batucada, the dance floors these days seem alive with whirling hips and rumbling congas — and you don't know where the hell to put your feet without getting them trampled on by enthusiastic twirlers-in-the-know. Fret no more, friend — the Falsa can turn any faker into a real salsa shaker. It's a simple waltz box-step sped up to match the music, with a crucial twist: Drop a foot (either left or right) every once in a while into the middle of your step, bending the knees a little and shaking your behind. It may not be traditional, but it looks like you're doing something complicated — and that's half the Latin dance battle!

Voters CONT.

raising funds and awareness because "people won't do things if they're just serious and not fun, but they won't get involved in politics if it's all fun and feels like fluff."

Finding a balance between the fluff and the facts in its quest to equalize the political playing field is vital to this organization, whose local affiliates often rely on money raised at club and house parties.

The events are also essential to getting young bodies in the front door of the political arena. Such was the case recently when organizers needed to get 100 young people to attend an ethics commission hearing on campaign spending.

You're yawning already, aren't you? Heather Box, 24, the league's event planner, couldn't agree more.

"Things like that are really technical — not exactly a fun place where people hang out," she says. The league's solution was to host an after-party at a bar across the street from City Hall. And guess what? "Someone from the ethics commission told me they never had

that many people come in to a meeting like that," Box says. "They didn't even know it was an issue people cared about, much less young people."

Frustrated by the prevalent attitude that young people simply don't care about politics, Box says, "I don't find that young people are apathetic at all, but that stereotype is all around us. So many people don't invest in young people. They don't ask them to do what they're good at."

"Young people may not have a lot of money to lobby with or a lot of time, but we have numbers.

That's something young people are good at. They're good at getting in rooms with 500 other people and doing something." **SBFG**

PICTURE PROGRESS: LEAGUE OF PISSED OFF VOTERS' ART AUCTION AND PARTY

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Bars + Clubs

Spring dish

By Marke B.
marke@sfbg.com

SECRETS & LIES! Spring's comin' in like a lamb in sequined plat- forms, and the color everyone's wearing in the clubs this season is cheeky. Cheeky, with a little splash of tawny — and a great, big streak of bright red. Another horrible political winter drove more people onto the strobe-lit dance floor, and into the cruise-y bars. The club scene's hopping (and, alas, popping), so there's bound to be a little juicy backroom drama. That's my time to shine — 'cause no one knows juicy backroom drama like Marke B., sweetie. Oops, I dropped my pants!

BEBELAPOLLONIA

To kick off with some (kind of) celebrity news, everyone can't stop gasping about how *nouveau* bossa nova queen Bebel Gilberto got it on with '80s Prince-tease Apollonia (yes, she of Apollonia 6, eek) at Bebel's romantic Valentine's Day concert series at Supperclub. "Bebel invited Apollonia, who just happened to be there, up on stage to sing a few songs — who knew she was a fan?," says an anonymous source. (OK, it's Marcia G from Tablehopper.com). But the lezzie love fest didn't stop there. "Soon they were kissing and rolling around on the floor, making out like mad. The hot flashes culminated in Bebel offering Apollonia a big honkin' pink diamond ring — and Apollonia proudly flashing it to the crowd." Besides being the perfect lesbian wedding of two of today's hottest retro club scene influences (wistful Latin and slutty girl group), I bet it was pretty steamy to see those two go at it.

GOODBYE, PENIS

Healthy Penis has left the building! Well not yet, but soon. Anyone who's attended a happening street fair or packed beer bust in the last few years (or who lives in mortal fear of syphilis) has seen the Healthy Penis, that 6-foot-tall, smiling pink rubber member, dancing around while alerting bystanders to

the dangers of STD transmission. Well, he's had it with you bozos, and him and his sidekicks, the adorable Syphilis Sores, are packing up and moving to San Jose. Actually, the San Francisco Department of Public Health has determined that syphilis rates are actually declining here (that doesn't let you off the hook, though!) and so they're shipping HP off to San Jose — where, hopefully, he'll be staying with my ex. (Love ya, babe!) The Penis will be "handed off" to Santa Clara County health officials at a star-studded gala at Harvey's in the Castro (500 Castro St., SF) on

bathrooms plenty of times. Hey, I was just blowing my nose!) And I could never even slip a Nasonex into the joint, let alone a gun or knife. So what happened? And more important, what's going to be done about it to make clubgoers feel safe there? Even though a source close to the security tells me "they've obviously taken a hit on this, no pun intended, but they're taking major steps to revamp security efforts," I have yet to hear a peep from 1015 about what exactly they're doing so I won't get shot while I'm twirling around to DJ Paul Van Dyke. It's bad enough the scene has to deal with



OUT



IN

March 24. The Penis's spokesperson, Fernando Barcelona, assures me that there will be "free Penis schwag for all." Yikes.

SHOOT!

By now you've probably heard about how someone was shot to death and another person injured at 1015 Folsom last month during one of its big Saturday parties. As my impossibly handsome colleague A.C. Thompson reported in these pages two weeks ago, the shooting victim was suspected gangster Hao Tu, and head of 1015 security Dave Helm said that he, his assailant and the perpetrators of a previous stabbing incident at the club just happened to slip through the frisking process because, despite knowing that there's "obviously some kind of gang thing going on," they never know who to keep an eye out for because "they're very polite."

Huzzacuzzwha? Now, I love 1015, and its security has a rep for being the tightest in town. (Lord knows I've been kicked out of the

stupid gangsta-haters in the club, now it seems we may have to watch our own backs as well.

WHO'S YOUR DADDY?

The owner of Madrone recently took the good-lookin' staff to a pristine resort vacation in Vallejo with a lovely view of the freeway. After getting kicked out of Six Flags Marine World (someone was smokin' weed on the water ride), everyone decided to go back to their hotel room. What resulted was a 36-hour love-in — what else was there to do? What also resulted was a pregnancy, with any number of candidates for the father. Why the hell wasn't I invited?

BOOTIE VS. BOOTY

It's every scene-queen gossip columnist's wet dream: two clubs with virtually the same name going head to head on the same night. Ruling mash-up club Bootie has gotten so popular it's moving to the huge DNA Lounge. It's also moving to Fridays, which puts it in direct com-

CONTINUES ON PAGE 27 »



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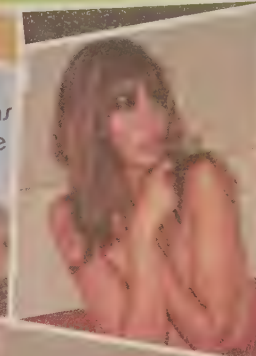
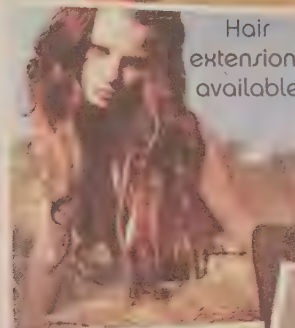


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START

What the hell are all those skinny kids in designer '80s clothes doing on the dance floor, spazzing out to electrofunk with arms akimbo and knees bent at unnatural angles? You want to join in the fun, but you'd rather not look like you've OD'd on your little brother's Ritalin, thank you very much. Well, try this little number: Stand stock still with you feet at a slightly saucy spread and one hip thrust out faintly invitingly (or is it vaguely forlornly?). Then lean back a little and watch everyone try to ignore you enviously. Shit, if they're gonna bring back the '80s, they might as well bring back the boorish, studied ennui, *n'est-ce pas?*

Secrets & Lies CONT.

petition with new queer hip-hop club Booty, überpromoter Gus's joint at Space 550. That's two booties in one! Just like me. The good news is that Bootie, the mash-up club, is monthly (starting March 10), while Booty, the hip-hop club, is every week. And whether you're a lezzie Freddie girl, a mash-up homo b-boy or just someone who loves a lot of shaking ass, you'll find plenty of time for both.

SHORT SHOTS

Expansion Bar in the Castro has been bought by the sweetie twisted minds behind Moby Dick, while both Pink and Club Six are undergoing huge expansions of their own... Are the owners of the Zeitgeist buying the Eagle and turning it into even more of a live venue for cute, drunken bike messengers? That's the rumor... Is SF's number-one underage trash queen, Suppositori Spelling, planning to jump ship at the next Trannyshack London and live out her Charles Dickens dreams down by the Thames? Bring a raincoat, lady... Speaking of jump-ship drag, who else is loving new drag queen scenesters Savannah — last seen humping the speakers at Fag Fridays — and Felicia Fellatio, the new head slut at Faggot. Oh, maybe just

me... Famously raucous drunken brunch party Rehab is planning to return soon as Relapse, once Betty Ford lets the promoters out of their rubber rooms... Gurl, is that what you're wearing? Go outside in the alley and change or somethin', jeez

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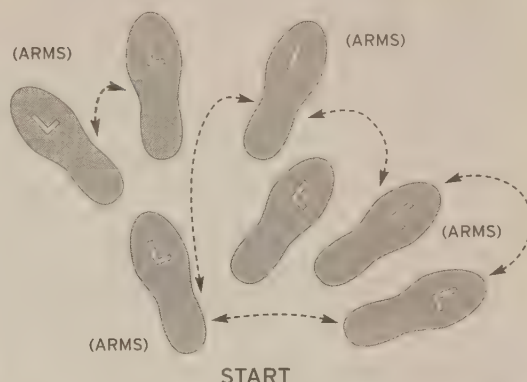
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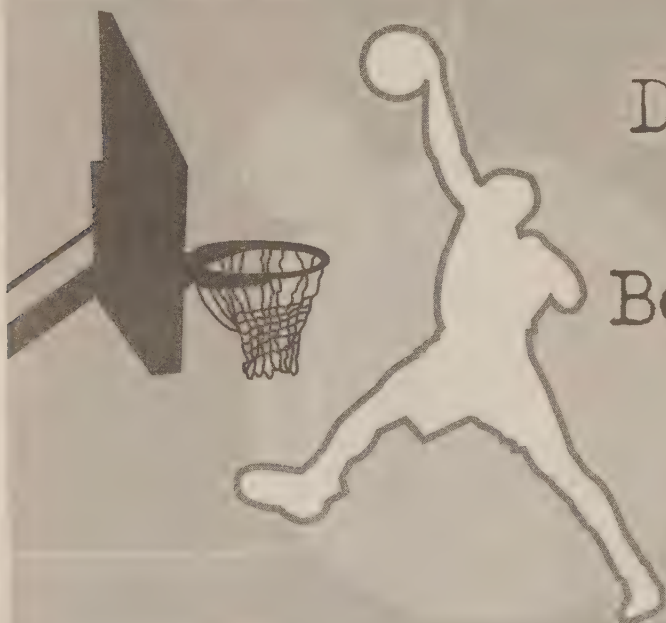
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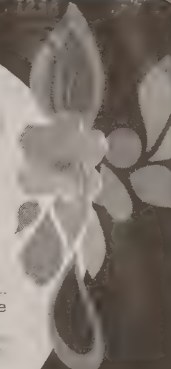
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Merlot hounds

At a merlot lunch the other day, I caught a glimpse of what appeared to be some dirty gray shag carpeting on the move behind the table.

"I thought it was a mop," the woman seated next to me said with a laugh after we had established that the object in question was neither mop nor carpet but a puli, the Hungarian sheepdog known for its corded fur. The puli in question turned out to be named Boulette, as in Boulette's Larder, the Ferry Plaza food emporium opened by Amaryll Schwertner and Lori Regis after their run at Stars ended in 2003. Boulette of course is their dog and mascot, and a gracious namesake and ambassador for the business she is. She even managed to put up with the lively attentions of a French bulldog puppy named Oliver with scarcely a snap while her keepers cooked a beautiful lunch and the other dozen or so humans sat chatteringly at a table at the Napa Valley Reserve, talking of merlot — in particular, of Blackbird Vineyards' merlots and whether they compare favorably with the merlot-based wines of Pomerol, in Bordeaux.

Merlot's rise to fashionability, or fad, was meteoric in this country, and, as with dog breeds that find abrupt popularity — the puli, by the way, has never been such a breed — production was heedlessly accelerated, and quality suffered. In this sense, Blackbird's references to Pomerol are not pretentious but reassuring, a set of signals that merlot-based wines need not be an embarrassment but can be respectable and even desirable — can even hold their own against the mighty and pricey kings of the Napa Valley, the cabernets sauvignons.

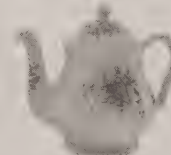
I liked the 2004 vintage (barrel-tasted, not yet bottled) slightly better than the 2003: The flavors were deeper and broader, and wine seemed to have its feet planted a bit more firmly on the ground without becoming a big, fruity bully. The better examples of pinot noir show, for me, the same sort of lean strength. The ground is of particular interest to the winemaker, Sarah Gort; the soil mix and the cooler weather at the southern end of the valley (where Blackbird grows most of its merlot grapes) are strikingly similar to those of the Pomerol district.

The ground was of interest to Boulette too. She sought a cool place to sprawl while avoiding Oliver, who eventually got the message and darted outside. End of discord.

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Blueberry fields

By L.E. Leone

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CHEAP EATS Bikkets was sick and had to miss Scotty the House's surprise party, so in the morning I brought over three pieces of pie and five pancakes. The pie was my favorite kind, blueberry, and home-made by me. Deevee made the pancakes.

They had bananas and nuts in them. My brother believes Deevee's pancakes to be the best pancakes ever, and he should know because he's her boyfriend.

Crawdad had already gone shopping for Bikkets the day before, so she was well stocked with cans of organic health-food soup from Rainbow. One of them was setting on the kitchen table, looking healthy and organic. I picked it up and turned it over in my hand, reading the ingredients.

That was so sweet and neighborly of Crawdad! The Chicken Farmer was touched. However, while cans of organic health-food soup from Rainbow may well help you to not get cancer or heart disease and therefore live longer and blah blah blah, what do they do for you in the short term? You're already sick. Does organic health-food soup from Rainbow bring down your fever or help you to sleep and feel happy?

I don't know. Do pie and pancakes? Inspired by Crawdad's thoughtfulness, I went ahead and offered some of each to my poor sick buddy while she was fixing me my coffee.

Of course, I'd already had coffee and pancakes once, over in West Oakland, where I'd first woke up that morning. And now, at the bottom of Bernal Hill, all double-buttered and super syrupy, caffeinated and sugar-coated, I was waking up to newer and newer levels of wakefulness. In terms of receptivity, those satellite dishes up the hill had nothing on the Chicken Farmer. Plus all the antioxidants in the blueberries...

In other words, I was the height of health. Bikkets laugh-launched a little speck of spit across the table onto my pancakes, and I ate it right up, what did I care?

Time flew and it was time to go play baseball in the rain. I talk too much when I drink too much, and it occurred to me that Bikkets could probably use a nap. She hadn't been sleeping too good. I don't know what codeine can do that pie and pancakes can't, but anyway I offered to pick up her prescription cough syrup for her... if nobody showed up for baseball. The game was in the Golden Gate Park.

Halfway there, the rain pounding

onto my windshield and dripping onto my lap (my pick-up truck leaks), I decided that nobody was going to show up for baseball, not even me. And I turned right on Divis and went to Kaiser. Because you know what? I had something more important to do: outdo Crawdad on the being-there-for-a-friend-in-need front.

Funny how do-goodery begets do-goodery, care and love multiplying themselves by each other and snowballing into all sorts of senseless acts of soup. Driving back down Divis toward Bernal, codeine cough syrup in tow, I started to think that perhaps what sick people really need can't be bottled or canned, and won't be found at any pharmacy or health food store. You have to go to Safeway. You have to get one of those 99-cents-a-pound Foster Farms chickens, and homemake a big, loud, complex pot of homemade soup.

To be in bed napping, and to hear, out of the corner of your ear, all kinds of kettle-clanging and chop chop from the kitchen... Or are you dreaming? To wake to the sting of onions, to steamy windows and the smell of simmering chickens!

Couple more blocks and I was entirely out of my mind, boiling over with altruistic inspiration. Just in time for Brother-In-Law's Barbecue on the corner there, on my right. Or what used to be Brother-In-Law's and is now a painted-over no-name place, sometimes open.

Not this time, but the damage was done: I'd blown my friendliness fuse. What Bikkets *really* needed, Safeway be damned, was barbecue. And that barbecue was my favorite thing to eat, not hers, would only make the gesture that much more, um, personal. I'd make soup out of the bones. I'd get chicken. Ribs, and chicken, and if she wanted any she could certainly have some, but the bone soup would be all-the-way for her. And healthy!

Anyway, it wouldn't be canned, like Crawdad's.

Now where, between here and there, was I going to find barbecue? **SFBG**

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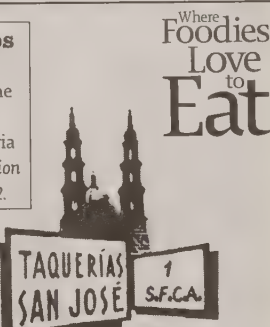
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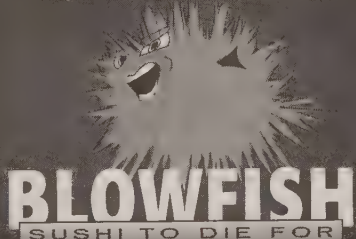


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Welcome to our dining listings, a detailed guide by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

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DOWNTOWN/EMBARCADERO

Bocadillos serves bocadillos — little Spanish-style sandwiches on little round buns — but the menu ranges more widely, through a variety of Spanish and Basque delights. Decor is handsome, though a little too stark-modern to be quite cozy. (PR, 8/04) 710 Montgomery, SF. Spanish/Basque, L/D, \$, MC/V.

Fleur de Lys gives its haute French cuisine a certain California whimsy in a setting that could be the world's most luxurious tent. There is a vegetarian tasting menu and an extensive, remarkably pricey wine list. (PR, 2/05) 777 Sutter, SF. 673-7779. French, D, \$\$\$, AE/DC/DISC/MC/V.

Gary Danko is an exercise in symmetries, with food, ambience, and service in a fine balance. Danko's California cooking is distinctive, but the real closer is the cheese cart, laden with the exquisite and the rare. (Staff) 800 North Point, SF. 749-2060. California, D, \$\$\$, AE/DC/DISC/MC/V.

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulosity, but the real closer is the cheese cart, laden with the exquisite and the rare. (Staff) 615 Sacramento, SF. 693-0941. French, L/D/¢/\$\$, AE/MC/V.

Mijita shows that Traci des Jardins can go downmarket with the best of them. The Mexican street food is convincingly lusty, but in keeping with the Ferry Building setting, it's also made mostly with organic, high-quality ingredients. (PR, 4/05) 1 Ferry Bldg. #44, SF. 399-0814. Mexican, B/L/D, \$, AE/MC/V.

Town's End Restaurant and Bakery enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too. (Staff) 2 Townsend, SF. 512-0749. California, B/BR/L/D, \$\$. AE/DC/MC/V.

NORTH BEACH/CHINATOWN

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus, SF. 891-4664. Italian, D, \$, MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway, SF. 982-6223. Mediterranean, L/D, \$, AE/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (PR, 2/04) 15 Columbus, SF. 956-5528. Italian, L/D, \$, MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (PR, 8/03) 1707 Powell, SF. 982-8123. Italian, \$, L/D, MC/V.

SOMA

The Butler and the Chef brings a taste of Parisian café society — complete with pâtés, cornichons, and croques monsieurs — to sunny South Park. (PR, 5/04) 155A South Park, SF. French, B/L/D, \$, AE/DC/DISC/MC/V.

Fringale still satisfies the urge to eat in true French bistro style, with Basque flourishes. The paella roll is a small masterpiece of food narrative; the frites are superior. (PR, 7/04) 570 Fourth St., SF. 543-0573. French/Basque, L/D, \$, AE/MC/V.

Jack Falstaff pays homage to the slow-food movement. There are emphases on the organic, the housemade, the local, and the healthful —

FOOD + DRINK

and at the same time it's all tasty and served in voluptuous, supper-club-style surroundings. (PR, 4/05) 598 Second St., SF. 836-9239. American, L/D, \$\$\$, AE/MC/V.

LJ's Martini Bar and Grill sits on the second floor of the urban mall we know as Metreon, but its menu of American favorites and international alternatives is stylishly executed and reasonably priced in a sophisticated environment. For lunch, sit on the sunny terrace. (PR, 9/04) 101 Fourth St., SF. 369-6114. American, L/D, \$, AE/DS/MC/V.

Mochica serves quite possibly the best Peruvian food in the city, at extremely reasonable prices. The location is iffy, mostly because of speeding traffic. Jaywalk with care. (PR, 6/04) 937 Harrison, SF. 278-0480. Peruvian, L/D, \$, AE/MC/V.

Oola gives Ola Fendert his own platform at last, and the result is a modern, golden SoMa restaurant with a menu that mixes playful opulence with local standards. (PR, 10/04) 860 Fulton, SF. 995-2061. California, D, \$, AE/MC/V.

Sneaky Tikl redoes the old Hamburger Mary's space with a Polynesian flair, though you can still get a decent burger. Many dishes for two; a huge, multitiered pupu platter. The human tone is sleek, with some echoes of the disco past. (PR, 10/05) 1582 Polson, SF. 701-TIKI. Polynesian, L/D, \$, AE/DS/MC/V.

NOB HILL/RUSSIAN HILL

Albion looks more like a hotel restaurant than a den of Persian cuisine, but there are flavors here — of barbary and dried lime, among others — you won't easily find elsewhere. (Staff) 1245 Van Ness, SF. 460-4321. Persian, L/D, \$, MC/V.

Cordon Bleu has huge portions, tiny prices, and a hopplin' location right next to the Lumiere Theatre. (Staff) 1574 California, SF. 673-5637. Vietnamese, L/D, \$.

La Folie could be a neighborhood spot or a destination, or both, but either way or both ways, it is sensational: an exercise in haute cuisine leavened with a West Coast sense of informality and playfulness. There is a full vegetarian menu and an ample selection of wines by the half bottle. (PR, 2/06) 2316 Polk, SF. 776-5577. French, D, \$\$\$, AE/DC/DISC/MC/V.

O'Reilly's Holy Grail, a redo of the old Maye's Oyster House that strikes harmonious notes of chapel and lounge, serves a sophisticated and contemporary Cal-Irish menu. (PR, 10/05) 1233 Polk, SF. 928-1233. California/Irish, BR/L/D, \$, AE/DS/MC/V.

Persimmon offers a tasty, fairly priced Middle Eastern menu to tourists, theatergoers, and neighbors alike. Excellent hummus. (PR, 9/05) 582 Sutter, SF. 433-5525. Middle Eastern, B/L/D, \$, AE/DC/DS/MC/V.

CIVIC CENTER/TENDERLOIN

Bodega Bistro has a certain colonial formality — much of the menu is given in French — and it does attract a tony expat crowd. The food is elegant but not fancy (lobster, rack of lamb, both simply presented), if even those are too much, look to the "Hanoi Street Cuisine." (PR, 11/05) 607 Larkin, SF. 921-1218. Vietnamese, L/D, \$, DC/DS/MC/V.

Gyro Kebab adds to the Turkish presence in the Tenderloin. The signature dish, swordfish kebab, is estimable, but almost everything else on the menu is crisply prepared too. (PR, 4/05) 637 Larkin, SF. 775-5526. Turkish, L/D, \$, AE/MC/V.

Mangosteen radiates lime-green good cheer from its corner perch in the Tenderloin. Inexpensive Vietnamese standards are rendered with thoughtful little touches and an emphasis on the fresh ingredients. (PR, 11/05) 601 Larkin, SF. 776-3999. Vietnamese, L/D, \$, cash only.

Mekong Restaurant serves the foods of the Mekong River basin. There is a distinct Thai presence but also dishes with Laotian, Cambodian, Vietnamese, and even Chinese accents. (PR, 1/06) 201 O'Farrell, SF. 928-2772. Pan-Asian, L/D, \$, MC/V.

Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (PR, 9/04) 1075 Sutter, SF. 345-9547. Arabic/fusion, B/BR/D, \$, AE/DS/MC/V.

HAYES VALLEY

Arléquin offers light Provencal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. (Staff) 384B Hayes, SF. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Espetus means "skewer" in Portuguese, and since the place is a Brazilian grill, the (huge) skewers are laden with a variety of meats, poultry, and seafood. The giant buffet at the rear assures that you will not — you cannot — leave hungry. (PR, 3/04) 1686 Market, SF, 552-8792. Brazilian, L/D, \$\$\$, MC/V.

Fritz serves first-rate Belgian fries, beer, crepes, and sandwiches in an art-house atmosphere. If the noise overwhelms, take refuge in the lovely rear garden. (Staff) 579 Hayes, SF, 864-7654; also at Ghareidell St., SF, 928-3886. Belgian, B/L/D, \$. AE/CB/DC/DISC/MC/V.

Sauce enjoys the services of chef Ben Paula, whose uninhibited California cooking is as easy to like as a good pop song. (PR, 5/05) 131 Gough, SF, 252-1369. California, D, \$. AE/CB/DS/MC/V.

CASTRO/NOE VALLEY/ GLEN PARK

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (Staff) 683 Chenery, SF 337-8537. American, D, \$. MC/V.

Fresco raises the already high bar a little higher for Peruvian restaurants in town. Many of the dishes are complex assemblies of unusual and distinctive ingredients, but some of the best are among the simplest. The skylit, barrel-ceiling setting is quietly spectacular. (PR, 7/05) 3945 24th St., SF, 695-0549. Peruvian, L/D, \$. AE/DS/MC/V.

Incanto sets the bar a bit higher for neighborhood Italian restaurants. Gorgeous stonework, a chapel-like wine room, and skillful cooking that ranges confidently from pastas to braised lamb shanks. (Staff) 1550 Church, SF, 641-4500. Italian, D, \$. MC/V.

Malacca serves the foods of the Malacca Strait region, and the sophisticated mix is unmistakably Singaporean, from Portuguese noodles (with basil, tomato, garlic, and ginger) to beef rendang. Wine is emphasized over beer, and the decor, of undulating bamboo, is quietly striking. (PR, 11/05) 4039 18th St., SF, 863-0679. Pan-Asian, D, \$. MC/V.

La Provence bestows a welcome dash of south-of-France sunshine to an often befogged city. Many fine Provencal standards, including a memorable tarte tropézienne. (PR, 9/05) 1001 Guerrero, SF, 643-4333. French, D, \$. MC/V. **Thai Chef** joins the ranks of top-tier Thai restaurants in the city. Virtually every dish with meat, fish, or poultry is available in meatless guise. (PR, 3/05) 4133 18th St., SF, 551-CHEF. Thai, L/D, \$. MC/V.

HAIGHT/COLE VALLEY/ WESTERN ADDITION

All You Knead emphasizes the wonderful world of yeast — sandwiches, pizzas, etc. — in a space reminiscent of beer halls near Big 10 campuses. (Staff) 1466 Haight, SF, 552-4550. American, B/L/D, \$. MC/V.

Asque Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. (Staff) 1607 Haight, SF, 701-9301. California, L/D, 4, MC/V.

Bia's Restaurant and Wine Bar proves hipsters know what's what in matters of food and wine. An excellent menu of homey items with Middle Eastern and Persian accents; a tight, widely varied wine list. (PR, 11/04) 1640 Haight, SF, 861-8968. California/Middle Eastern, L/D, \$. AE/DC/MC/V.

Blue Jay Cafe has the Mayberry, RFD, look, and giant platters of Southernish food, including a good catfish po'boy and crispy fried chicken. Everything is under \$10. (PR, 4/04) 919 Divisadero, SF, 447-6066. American/soul, BR/L/D, \$. MC/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (Staff) 901 Cole, SF, 566-3063. Fusion, D, \$. AE/MC/V.

Fly could easily host séances, but if your only interest is food and drink you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of sake drinks to wash it all down. (PR, 1/03) 762 Divisadero, SF, 931-4359. Mediterranean, L/D, \$. AE/DC/DS/MC/V.

Hukilau brings a dash of Big Island conviviality — and Big Island (i.e., big) portions — to a wind- and traffic-swept corner of the big city. Spam, too, if you want it. (PR, 2/03) 5 Masonic, SF, 921-6242. Hawaiian/American, BR/L/D, \$. MC/V.

Kate's Kitchen dishes up the best scallion-cheese biscuits out west. The lines on the weekends can be long. (Staff) 471 Haight, SF, 626-3984. American, B/L, 4.

Rotee isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly one of the most fragrant, and its bright oranges and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (PR, 12/04) 400 Haight, SF, 552-8309. Indian/Pakistani, L/D, \$. MC/V.

Tsunami Sushi and Sake Bar brings hip Japanese-style seafood to the already hip Café Abir complex. Skull-capped sushi chefs, hefty and innovative rolls. (PR, 5/03) 4306 Fulton, SF, 567-7664. Japanese/sushi, D, \$. AE/DC/DS/MC/V.

Winterland borrows the nostalgic name of the onetime ice-skating rink cum music venue that once stood on the spot, but the food is pure — and foamy — Euro avant-garde, served to a glam crowd dressed in shades of SoMa black. For a less vertiginous experience, enjoy the bar menu. (PR, 6/05) 2101 Sutter, SF, 563-5025. International, D, \$\$\$, AE/MC/V.

Zoya takes some finding — it is in the little turret of the Days Inn Motor Lodge at Grove and Gough — but the view over the street's treetops is bucolic, and the cooking is simple, seasonal, direct, and ingredient-driven. (PR, 12/05) 465 Grove, SF, 626-9692. California, L/D, \$. AE/DC/DS/MC/V.

MISSION/BERNAL HEIGHTS/ POTRERO HILL

Baku of Thai unites the elegant cuisines of Thailand and France with memorable — and affordable — results. The dinner-time prix fixe, available early-ish, is an especially appealing deal. (PR, 11/05) 400 Valencia, SF, 437-4788. Thai/fusion, L/D, \$. AE/DC/DS/MC/V.

Baraka takes the French-Spanish tapas concept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (PR, 6/03) 288 Connecticut, SF, 255-0370. Moroccan/Mediterranean, L/D, \$. AE/MC/V.

Bistro Annex occupies a narrow space like a glorified broom closet and serves a French-inflected, west-Med menu at very low prices. (PR, 5/05) 1136 Valencia, SF, 648-9020. French, D, \$. MC/V. **Café Bella Vista** brings a stylish touch of Cataluña to the Inner Mission. Excellent gazpacho and tortilla española. The interior decor is sleek and modern, though the space itself seems slightly squashed by the apartment building overhead. (PR, 6/04) 2598 Harrison, SF, 641-6195. Spanish, B/BR/L/D, \$. AE/MC/V. **Café D'Melario** is the place to go if you want your pound of coffee beans roasted while you enjoy an Argentine-Italian dinner of pasta, milanesa, and chimichurri sauce. During the day the café offers a more typically Cal-American menu of better-than-average quality. First-rate coffee beans. (PR, 10/04) 1314 Ocean, SF, 333-3665. Italian/Argentine, B/L/D, \$. MC/V.

Couleur Café reminds us that French food need be neither fancy nor insular. The kitchen playfully deploys a world of influences — the duck-confit quesadilla is fabulous — and service is precise and attentive despite the modest setting at the foot of Potrero Hill. (PR, 2/06) 300 DeHaro, SF, 255-1021. French, BR/L/D, \$. AE/DC/MC/V. **Dosa** serves dosas, the south Indian crepes, along with a wealth of other, and generally quite spicy, dishes from the south of the subcontinent. The cooking tends toward a natural meatlessness; the crowds are intense, like hordes of passengers inquiring about a delayed international flight. (PR, 1/06) 995 Valencia, SF, 642-3672. South Indian, BR/D, \$. AE/MC/D.

Fried stuff. (Staff) 3253 Mission, SF, 826-6288. Chinese, L/D, \$. MC/V.

Kiji announces itself with red lanterns, one above the door, the rest inside. The food is hipster sushi, immaculate and imaginative, with some interesting cooked dishes thrown in. (PR, 1/06) 1009 Guerrero, SF, 282-0400. Japanese, D, \$. AE/MC/V.

Little Nepal assembles a wealth of sensory cues (sauna-style blond wood, brass table services) and an Indian-influenced Himalayan cuisine into a singular experience that appeals to all of Bernal Heights and beyond, including tots in their strollers. (PR, 6/03) 925 Cortland, SF, 643-3881. Nepalese, L/D, \$. AE/DC/DS/MC/V.

La Luna gives its fine nuevo Latino cuisine a distinctly Argentine spin. The Parrillada (for two) is more than enough to sate even incorrigible carnivores, and the Mediterranean-blue color scheme is agreeably muted. (Staff) 3126 24th St., SF, 282-7110. Nuevo Latino, D, \$. MC/V. **Luna Park** bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (Staff) 694 Valencia, SF, 553-8584. Californian, L/D, \$. MC/V.

CONTINUES ON PAGE 66



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Maverick holds several winning cards, including a menu of first-rate New American food, a clutch of interesting wines by the glass and half glass, and a handsome, spare Mission District setting discreetly cushioned for sound control. (PR, 9/05) 3316 17th St., SF. 863-3061. American, L/D, \$\$, AE/DS/MC/V.

Medjool doesn't offer much by way of its namesake date, food of the ancient pharaohs, but the pan-Mediterranean menu (which emphasizes small plates) is mostly tasty, and the setting is appealingly layered, from a sidewalk terrace to a moody dining room behind a set of big carved-wood doors. (PR, 11/04) 2522 Mission, SF. 550-9055. Mediterranean, B/L/D, \$\$, AE/DS/MC/V.

Range recaptures the dot-com spirit of 1999 with its generically edgy postmodern look, but the food at its best is honest and spirited. The coffee-rubbed pork shoulder, a variation on mole, is a one-in-a-million dish. (PR, 9/05) 842 Valencia, SF. 282-8263. California, D, \$\$, MC/V.

Slow Club still has a speakeasy charm, and the California cooking that emerges from the tiny, clamorous kitchen is still the class of the northeast Mission. (PR, 1/05) 2501 Mariposa, SF. 241-9390. California, BR/L/D, \$\$, MC/V.

Universal Café does California cooking the way it's meant to be done. The mingled influences of Italy, France, and the Pacific Coast result in such unforgettable dishes as split-pea soup freshened with mint, and a grilled flatbread with melted leeks and salame. (PR, 1/06) 2814 19th St, SF. 821-4608. California, BR/L/D, \$\$, AE/DC/MC/V.

Velvet Cantina has the feel of a Nogales brothel and carefree food to match, though the kitchen

has some pedigree and upscale aspirations. The mood is one of raucous conviviality, moving to the heartbeat thump of techno music. (PR, 2/06) 3349 23rd St., SF. 648-4142. Mexican, D, \$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite Cabaret edge. (Staff) 381 S. Van Ness, SF. 551-7181. German, D, \$, MC/V.

Watercress succeeds Watergate—the space is still handsome and the food is still French-Indochinese fusion, but the prices are lower, and the prix fixe option is so generous as to be irresistible. One of the best values in town. (PR, 12/03) 1152 Valencia, SF. 648-6000. Fusion, D, \$, AE/DC/MC/V.

Wilde Oscar's curries decent Irish pub food—burgers, curries, plenty of fries—in a comfortably homo-inflected environment. Wilde with-

cisms adorn the walls. (PR, 9/03) 1900 Folsom, SF. 621-7145. Irish/pub, L/D, \$, MC/V.

Woodward's Garden defies its under-the-price California-cuisine menu that explains how a restaurant has managed to thrive for more than a decade in a seemingly unpromising location. Dim lighting can make reading the menu a chore. (PR, 3/05) 1700 Mission, SF. 621-7122. California, D, \$\$, MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. (Staff) 3489 Mission, SF. 621-3949. Indian, L/D, \$, AE/DC/MC/V.

MARINA/PACIFIC HEIGHTS/ LAUREL HEIGHTS

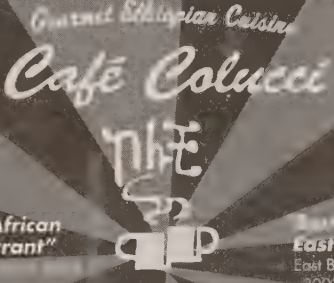
Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache,

and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff is unmistakably Gallic. (Staff) 1911 Fillmore, SF. 441-8044. French, L/D, \$, MC/V.

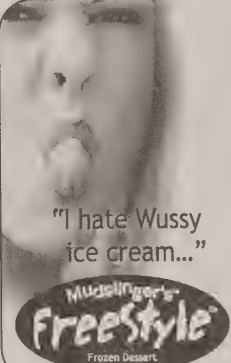
Chouquet's gives stylish little spins to all sorts of French bistro standards, and some nonstandards. The general look and tone is sleek and Parisian. (PR, 6/05) 2500 Washington, SF. 359-0075. French, BR/L/D, \$\$, AE/DC/DS/MC/V.

Harris Restaurant is a timeless temple to beef, which appears most memorably as slices of rib roast, but in other ways too. (PR, 5/04) 2100 Van Ness, SF. 673-1888. Steakhouse/American, D, \$\$\$, AE/DC/DS/MC/V.

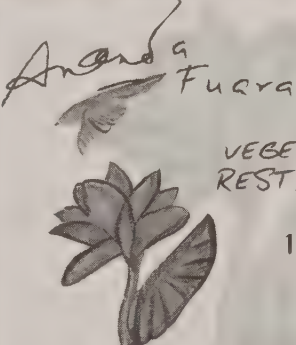
Quince doesn't much resemble its precursor, the Meetinghouse: the setting is more overtly luxurious, the food a pristine Franco-Cal-Ital variant rather than hearty New American. Still, it's an



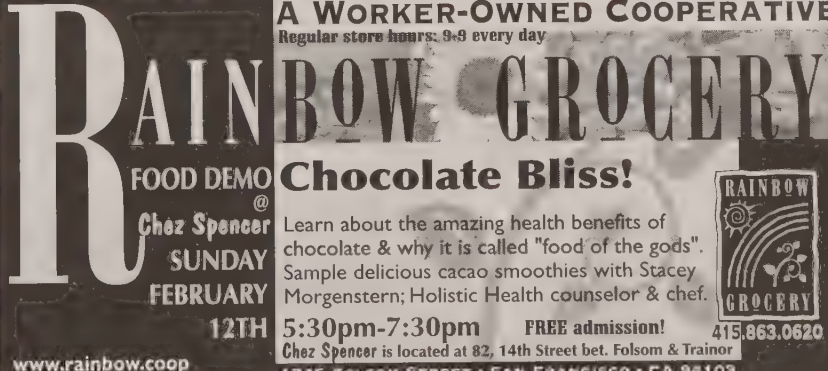
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appealing place to meet. (PR, 7/04) 1701 Octavia, SF. 775-8500. California, D, \$\$\$, AE/MC/V.
Rigolo combines the best of Pascal Rigolo's boulangeries — including the spectacular breads — with some of the simpler elements (such as roast chicken) of his higher-end places. The result is excellent value in a bustling setting. (PR, 1/05) 3465 California, SF. 876-7777. California/Mediterranean, B/L/D, \$, MC/V.

Taste of the Himalayas is primarily Nepalese, but the Indian influences on the food are many, and there are a few Tibetan items. Spicing is vivid, value excellent. (PR, 10/04) 2420 Lombard, SF. 674-9898. Nepalese/Tibetan, L/D, \$, AE/DC/DS/MC/V.

Yaya deals in Mesopotamian cuisine, and that means unusual and haunting combinations of sweet, sour, and salty. The halogen-lit setting of blue and gold includes a trompe l'oeil mural of an ancient Babylonian city. (PR, 6/05) 2424 Van Ness, SF. 440-0455. Mesopotamian, D, \$\$\$, MC/V.

SUNSET

Bursa Kebabs brings a taste of Turkey to West Portal. The elegant, pistachio-colored decor suggests a California bistro, but the carefully prepared food is traditional. (PR, 3/04) 60 West Portal (at Vicente), SF. 564-4006. Turkish, L/D, \$, MC/V.

Dragonfly serves the best contemporary Vietnamese food in town, in a calmer environment and at a fraction of the cost of better-known places. (PR, 8/05) 420 Judah, SF. 661-7755. Vietnamese, L/D, \$\$\$, AE/MC/V.

Gold Mirror tells a tale of old San Francisco, west of Twin Peaks, where the servers are in black tie and the menu is rich in veal, from saltimbocca to piccata and beyond. Baroque decor; large weekend dinner crowds. (PR, 11/05) 800 Taraval, SF. 564-0403. Italian, L/D, \$\$\$, AE/DC/MC/V.

Jimisan brings a stylish and value-conscious sushi option to the Ninth Avenue restaurant row. Good cooked stuff too. (PR, 8/05) 1380 Ninth Ave., SF. 564-8989. Japanese/sushi, L/D, \$, AE/DS/MC/V. **That Cottage** isn't really a cottage, but it is small in the homey way, and its Thai menu is sharp and vivid in the home-cooking way. Cheap, and the N train stops practically at the front door. (PR, 8/04) 4041 Judah, SF. 566-5311. Thai, L/D, \$, MC/V.

Xiao Loong elevates the neighborhood Chinese restaurant experience to one of fine dining, with immaculate ingredients and skillful preparation in a calm architectural setting. (PR, 8/05) 250 West Portal, SF. 753-5678. Chinese, L/D, \$, AE/MC/V.

RICHMOND

Assab dishes up unforgettably spicy Eritrean food, family-style, in a comfortable space near the University of San Francisco. Honey wine, for those so inclined. (PR, 9/05) 2845 Geary, SF. 441-7083. Eritrean, L/D, \$, AE/DS/MC/V.

Blue Fin Sushi does indeed have a blue-finned sport fish mounted over the bar and, more interesting, an attached sports bar. Prime Time, where you can enjoy nigiri and cheeseburgers. Lots of imaginative, Japanese-style cooked dishes. (PR, 3/05) 1814 Clement, SF. 387-2441. Sushi/American, D, \$\$\$, MC/V.

Katia's, A Russian Tea Room evokes the bourgeois romance of old Russia, and the classic Slavic food is carefully prepared and presented. Silken Crimean port is served in a tiny glass shaped like a Cossack boot. (PR, 12/04) 600 Fifth Ave., SF. 668-9292. Russian, L/D, \$\$\$, AE/CB/DC/DS/MC/V.

Mendaly Restaurant still packs them in after 21 years with moderate prices, a handsomely understated decor, and confidently seasoned food of considerable Burmese and mandarin variety. (PR, 5/05) 4348 California, SF. 386-3896. Burmese, L/D, \$, MC/V.

Pera combines elements of Istanbul café and college-town hangout. The Turkish food is vividly flavored, cheap, and served in big portions. Excellent street-gazing possibilities. (PR, 6/05) 349 Clement, SF. 666-3839. Turkish, B/L/D, \$, DS/MC/V.

BAYVIEW/HUNTERS POINT/SOUTH

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorful sauce; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (Staff) 2177 Bayshore, SF. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

Taquera El Potrillo serves one of the best chicken burritos in town, if not the best. You can get your bird grilled or barbecued, or have steak

instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd., SF. 642-1612. Mexican, B/L/D, \$, cash only. **Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (Staff) 732 22nd St., SF. 285-6046. Chinese, L/D, \$.

BERKELEY/EMERYVILLE/NORTH

Cafe Rouge All the red meat here comes from highly regarded Niman Ranch, and all charcuterie are made in-house. (Staff) 1782 Fourth St., Berk. (510) 525-1440. American, L/D, \$\$\$, AE/MC/V. **Laime's** is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (Staff) 1329 Gilman, Berk. (510) 527-9038. French/Mediterranean, D, \$\$\$, AE/DC/MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. (Staff) 2337 Shattuck, Berk. (510) 843-1535. Country French, B/BR/L, \$\$\$, AE/MC/V. Rest rooms not wheelchair accessible.

Rick and Ann's serves some of the best shoestring fries on earth, along with excellent (if nouvelle) renditions of such Americana as meat loaf, and chicken pot pie baked under a cheddar cheese biscuit. (Staff) 2922 Domingo, Berk. (510) 649-8538. American, BR/L/D, \$, AE/MC/V.

VIK's Chaat Corner For less than the price of a scone and a latte, you can try lentil dumplings, curries, or a variety of flat or puffed crisp puris with various vegetarian fillings. (Staff) 726 Allston Way, Berk. (510) 644-4412. Indian, L/D, \$, AE/DC/DISC/MC/V.

OAKLAND/ALAMEDA

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glaze. (Staff) 2508 Santa Clara, Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$\$, AE/MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood. (Staff) 5356 College, Oakl. (510) 595-4000. Mediterranean, L/D, \$\$\$, AE/MC/V. **Tropix** Dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp paw-paw: curried vegetables and fat shrimp piled up over meltngly ripe papaya. (Staff) 3814 Piedmont, Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. patio not wheelchair accessible. **SFBG**



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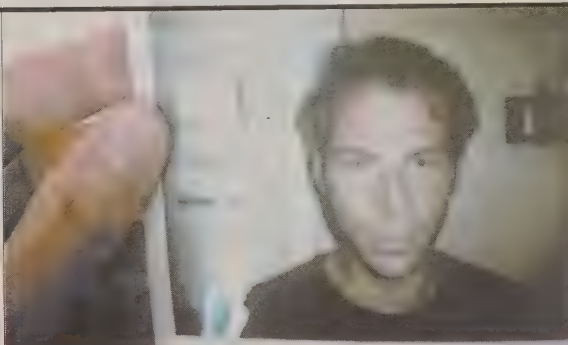
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Key Kelley (left, in green cap) and Hectic (left, in red cap) allow Kevin Epps to look at their lives in *Rap Dreams*, while the title of *Unknown White Male* refers to Doug Bruce (center), the amnesiac friend of director Rupert Murray (right). | GUARDIAN PHOTO OF KEY KELLEY AND HECTIC BY MIRISSA NEFF



Truth hurts

Kevin Epps measures *Rap Dreams* against hood realities

By Johnny Ray Huston
> johnny@sfbg.com

Straight Outta Hunters Point bit locally in 2001, but its impact has resonated as far away as Brazil and lasted about as long. Even four years later, it was the fave DVD of a smart kid at my corner video store — a place since shut down that now looks like it could be one of the blasted-out backdrops of Epps's new movie, *Rap Dreams*.

Once again Epps's title is playing off of a classic. But whereas the name of his first movie had NWA as a reference, the new one nods to Steve James's doc *Hoop Dreams*, a shift that reflects his development as a filmmaker. *Rap Dreams* has the raw immediacy that gave Epps's first feature its rep — but with sharper journalistic focus and storytelling skills. Early on, after one character echoes Nas's one-mic philosophy, Epps takes aim at the corner of Westpoint and Middlepoint, and you might think you're in for *Straight Outta Part II*. However, his camera soon travels through the Tenderloin and Oakland, and deep into the pasts and present-day lives of area MCs such as Kev Kelley, Mistah F.A.B., and Hectic.

Epps frames their creative and strike-it-rich hopes within the vivid skepticism of Kelley's grandfather, who opens the movie by claiming a career in rap is a chase after fool's

gold. Successes such as Digital Underground's Shock G, and Balance — whose laid-back attitude is a study in contrast to the show-boating of many MCs here — seem to counter that belief; since (as one label honcho says) "ProTools is hella cheap," grinding units out of a trunk can yield impressive numbers. But even that isn't necessarily enough for a father of three like Kelley. Shock G recognizes a Tupac-like, camera-ready charisma (if not poetic genius) in him, but the cops see someone to harass even outside a show where he's supposed to perform.

A lot of what's great about *Rap Dreams* seems offhand: the upside-down Nike swoosh of a discarded basketball, a shot of hoochies passing by cars in a parking lot or one subject's stroll by an *Out of Time* billboard to a Church of Christ sign. The energy here stems from the way Epps always allows the hungriest white-t in a crowd to mug for the camera. But the power comes from the way his wise eyes are open to details that lurk in the corners. **SFBG**

RAP DREAMS

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Remember to forget

Unknown White Male taps into "reality"-era amnesia

By Jonathan L. Knapp
> adceletters@sfbg.com

The craze for reality-based entertainment has, coincidentally, coincided with an amnesia movie renaissance. *Memento* and *Eternal Sunshine of the Spotless Mind* — and higher-profile popcorn fodder like *The Notebook* and *50 First Dates* — have seemingly brought more forgetful characters to the screen than at any point since the peak of film noir.

Thus, it was inevitable that a documentary about an amnesiac came along. It arrives with Rupert Murray's imperfect but frequently fascinating *Unknown White Male*, which — perhaps unsurprisingly, in the James Frey and JT Leroy era — has provoked serious qualms about ethics and authenticity.

All involved parties have repeatedly maintained the doc's validity. Nevertheless, certain aspects remain questionable. *Unknown's* subject, Doug Bruce, suddenly suffered from retrograde amnesia, in which all explicit memory (including knowledge of his identity and those of all his family and friends) disappeared. Medical professionals have given no solid explanation for this occurrence, and much of the film feels too perfect to be true: Would Bruce, a British expat living in New York, really forget who lives in Buckingham Palace but be able to name cities in Australia?

Murray, a documentarian who

just happened to be an old friend of Bruce's, has admitted to restaging certain scenes for dramatic effect. The film gains its true power, however, from its use of already existing footage. While first trying to piece together his life, Bruce obsessively shot video, much of which ended up in the film. In this sense, *Unknown White Male* brings to mind recent docs like *Capturing the Friedmans* and *Tarnation*, films that used home movies with stunning results, creating an atmosphere of sheer dumb luck and uncomfortable voyeurism.

Unknown White Male never achieves the greatness of either of these films, but it does occasionally approximate their heights. Initial meetings with family and old friends — some shot by Bruce and others by Murray — ooze with anxious uncertainty. Murray goes a bit overboard when reenacting Bruce's point-of-view shots immediately following the accident, making mediocre attempts at surrealism. But Bruce is an engaging presence; his tentative first steps towards a new life, whether real or not, make for unusual and compelling drama. **SFBG**

UNKNOWN WHITE MALE

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Act I & II
See First Run Venues for theater contact information.
www.unknownwhitemalemovie.com

Life, the director's cut

"I'd never analyzed what a friend meant before this," *Unknown White Male* filmmaker Rupert Murray offers over the phone. The "this" of that sentence is a mysterious brain injury that affected a complete personality change in a man he labels "a mate, really," from their good-time "pubs-and-clubs" era in their late teens in London. The name of that man, the star of Murray's documentary, might seem irrelevant in a way, because the expatriate Brit, a stockbroker-turned-photographer previously known as Doug Bruce, lost all traces of himself after the infamous accident-affliction occurred.

When Murray heard about his friend's condition, he took up the chance not only to get to know Bruce all over again but also to assist Bruce in getting to know himself, which must have been an awkward situation, considering. Though Bruce didn't necessarily re-up his friendships with everyone from his past, he got along well enough with Murray to give him an all-access pass to his extremely vulnerable brain.

Murray covers what one might consider the money-shot moments as Bruce reunites with the man formerly known as his father, the woman formerly known as his sister, the apartment formerly known as his loft, but the real texture of this film lies in just how cold Doug Bruce appears toward his former friends, family, and self. The photographs of his own childhood don't particularly seem to move him, but are, rather, instructive. "He's found out an awful lot about who he was in the past from home movies, seeing pictures," Murray says. Should it be a surprise that Bruce doesn't seem too enthralled with the person he left behind? It's as if, as director-editor-cameraperson of his new "self," he can run it through Final Cut Pro until he comes up with something he really, actually, likes. (Susan Gerhardt)



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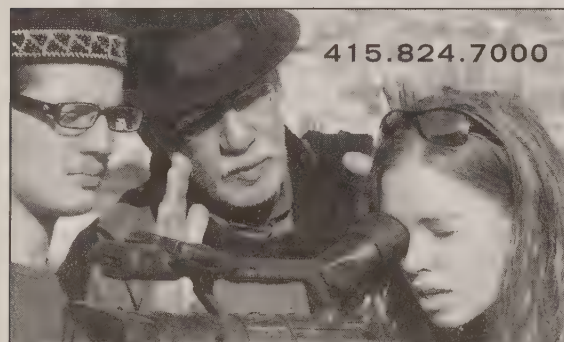
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FILM



Writer-director Robert Towne (left) takes another trip into an LA of the past with *Ask the Dust*, based on a novel by John Fante and starring Selma Hayek and Colin Farrell (right).

Towne and city

Robert Towne makes Los Angeles play itself once again

By Michelle Devereaux

>a&teletters@sfbg.com

Robert Towne can't seem to escape from L.A. The Hollywood veteran and Los Angeles native, whose first major and most lasting acclaim came from penning the neo noir classic *Chinatown* in the mid-'70s, has returned to the City of Angels with his latest directorial effort, an adaptation of John Fante's Depression-era novel *Ask the Dust*. Here, *Chinatown's* contentious water has been replaced by (sour) milk and orange blossom honey — to a surprisingly sweet-tart affect. On a recent SF visit, Towne, sucking down cigars in his nonsmoking hotel suite, chatted with the *Guardian* about his latest LA story.

SFBG Here you are directing a period piece about Los Angeles. And again, it's not just set in LA — the city is an integral character.

Robert Towne I was in research for *Chinatown* [when] I came across this book and really fell in love with it. I didn't really grow up in the '30s. I was alive — just. But my memories, for practical purposes, are very much like the places and the settings and the color of the sky and the dust in the air that John wrote about. John's book is my childhood in that way that ... your children bring your childhood back. They bring back a whole flood of memories just like — if they live long enough — your parents show you your future.

SFBG What's your relationship like with LA now?

RT I hate it.

SFBG Would you compare it negatively with the city during the time the film is set?

RT Oh my god, yes. By comparison it was a wonderful time. Part of it wasn't just the city; it was the people. When everybody's worried about work, they all have something in common. "Brother, can you spare a dime?" — the use of the word *brother* is telltale. Because it couldn't afford to be, it was not an acquisitive time. People were not so relentlessly materialistic. The physical pleasures of the city — John's book brought [those] back to me.

SFBG The new movie's LA is a very sensual place. It's dusty and dirty, but it feels alive.

RT The people were alive — they were dreamers. Just the joy of being able to get into a jalopy and take a drive to the beach where you could smell the eucalyptus and orange blossoms and run into the ocean with a certain amount of abandon. The quality of the air was better; driving in the streets was better. Even the quality of food was better. There were no genetically engineered tomatoes that taste like cellulose.

SFBG That brings to mind the scene where Colin Farrell's character [Bandini] bites into an orange with the peel still on.

RT Just to capture that — it's something very beautiful.

SFBG Why did it take so long to get this film made?

RT One of the reasons was that nobody wanted to finance it. Even Johnny Depp couldn't get it made in 1993. This was before *Pirates of the Caribbean*, of course. And then this

young actor came along, who I thought was really right for the part, and even that wasn't going to get it made — until Colin Farrell became a movie star.

SFBG [Bandini] is supposed to be this very closed-in, sexually inexperienced — inexperienced in general — guy.

RT [Laughs] There's no question [Farrell is] working against public perception. But remember I met Colin as this hungry kid. [He] comes to [my] door; he's read the script and wants to do it. He stayed for 12 hours. He got involved with my family. This girlfriend of my wife said, "I don't know who that guy is, but whatever he wants, give it to him." Colin also had something of a mama's boy in him. He has a level of sensitivity that I think is so strong that the tattoos and the language are attempts to protect himself.

SFBG Bandini keeps writing to H.L. Mencken. What did you do when you were a young, struggling writer?

RT I had friends. Who subsequently, in many cases, became very well-known. I would talk to them about what I was writing. You need encouragement anywhere you can get it. In my case, it was [from] actors.

SFBG What about Roger Corman?

RT And Roger. Although there were writers that did much better by Roger than I did. I was not capable of getting stuff done as rapidly as he wanted, although, by his own acknowledgment, a lot of people [say] that his best film was *Tomb of Ligeia*.

SFBG Was it merely a question of how quickly he wanted things cranked out, or were you a little too poetic?

RT Probably a little of both. **SFBG**

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"The Wide-Angle Cinema of Michel Brault"

DOCUMENTARY Michel Brault had already begun making a name for himself as an innovative, new-style documentarian and cinematographer when he signed on to collaborate with Quebec radio personality and oral historian-turned-filmmaker Pierre Perrault. It was Brault who, after visiting Ile-aux-Coudres ("Island of Hazelnuts"), in the lower Saint Lawrence River, suggested they make a straight documentary rather than the neorealist-style drama with nonactors that Perrault had first envisioned. The result, 1963's *Pour la Suite du Monde* (retitled *Of Whales, the Moon and Men* for English-speaking markets), wound up one of the most influential and popular films in national (and Quebec nationalist) documentary cinema. At times you might wonder if the residents of Ile-aux-Coudres (which was named by a French explorer in 1535) aren't acting after all — or it is just that their outsize personalities grow even larger while basking in the camera's attention? These people are all loud (the men at least), and they never have an opinion that isn't definitive, even when it changes. They stomp to accordion music, run around like maniacs in Lenten mummer masks, and enthusiastically pursue the one dramatic device the filmmakers introduce: reviving Ile-aux-Coudres' long-abandoned custom of catching white beluga whales using traditional craft and knowledge of tidal currents. Don't worry: The one they capture is delivered, live, to an aquarium. There's something so entrancing about this place and its people that Perrault made two more features about them. These films close, and *Of Whales* commences, this Pacific Film Archive series, which offers just a sample of the prolific Brault's work over the last five decades: 1967's "direct cinema" exercise *Drifting Upstream*, which finds a country boy adrift in Montreal, comforted by a very young Genevieve Bujold; and 1974's *Orders*, a docudrama reenactment of the October Crisis of 1970, a Patriot Act-like moment in Quebec history when the government responded to a radical separatist group's actions by suspending civil rights and arresting citizens at will. Nearly 80, Brault will appear at screenings in conjunction with his current PFA teaching residency. (Dennis Arvey)

THE WIDE-ANGLE CINEMA OF MICHEL BRAULT March 9–26, Pacific Film Archive, 2575 Bancroft, Berk. \$4–\$8. (510) 642-1412, www.bampfa.berkeley.edu

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Sabrina Crawford, Michelle Devereaux, Susan Gerhard, Max Goldberg, Dennis Harper, Johnny Ray Huston, Laurie Koh, Lynn Rapoport, and Chuck Stephens. The film intern is Jonathan L. Knapp. For rep house showtimes, see Rep Clock, page 77. For first-run showtimes, see Movie Clock at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Before the Fall Though it lacks Spielberg's visual flair, *Before the Fall* constantly betrays his influence. Echoes of his preoccupations (dramatic moralizing, disappointed fathers and father-surrogates) hover over this well-crafted but frustrating German production. A coming-of-age boarding school melodrama meets a Nazi film, as young Friedrich (Max Riemei) attends a Napolia, a rural academy that cultivates the future leaders of the Third Reich. After running away from his urban home to attend the school, Friedrich quickly catches the eyes of his teachers; his excellent boxing skills, blonde hair, and blue eyes make him a perfect specimen of Aryan superiority. While being groomed to be a cold, calculating killing machine, Friedrich befriends sensitive Albrecht (Tom Schilling), the son of the blood-thirsty local governor. Riemei gives a fine lead performance as the naive golden boy, but the film's constant tendency to loudly broadcast its intense drama makes it hard to take seriously. (1:50) *Act I and II*, Opera Plaza. (Knapp)

Failure to Launch Tempting as it is to ridicule this clunky title en route to lampooning this clunker film, it almost seems too easy, as if director Tom Dey and the honchos at Paramount were offering up bait to us grumpy critics. Say what you will about *Failure to Launch* — for example, that it's about as breezy as lead paint — but stars Matthew McConaughey and Sarah Jessica Parker have great teeth. As the regrettable slapstick gags, idiotic supporting characters, and plot contrivances pile up, I found myself entranced by the duo's unending barrage of smiles. There's promise in *Failure to Launch*'s premise — that the world's sexiest man still lives with his parents and needs to be "launched" by *Sex and the City*'s scribe — but in the end, the only pleasure to be found comes courtesy of those poorly written. (1:37) *Century 20*, Century Plaza, Grand Lake, Orinda, Piedra. (Goldberg)

The Hills Have Eyes Alexandre Aja (*High Tension*) steps onto horror hilly ground with this remake of the 1977 Wes Craven classic. (1:47) *Century 20*, Century Plaza.

The Ister David Barison and Daniel Ross's documentary *The Ister* initially seems doomed to be a monotonous experiment in cinematic philosophizing. A filmic essay inspired by Martin Heidegger's lectures on Friedrich Holderlin's poem about the Danube, *The Ister* travels from the river's mouth in Romania to its source in Germany's Black Forest, as contemporary philosophers contemplate the relationship between humanity, nature, and technology. But once the long, static shots of the Danube's landscape begin to seep into your brain, so too do the talking heads' abstract ideas. The Danube itself becomes a powerful symbol of Europe's past and future. History — from the ancient Greeks to industrialization and its horrific evolution to Nazism and NATO's bombing campaign in Yugoslavia — passes through the film as steadily as the Danube flows through the continent. Three hours of philosophical speak might seem like a lot to demand of an audience, but the images of pastoral beauty and grotesque technological advances make for surprisingly engrossing material. (3:09) *Smith Rafael*. (Knapp)

Joyeux Noel After beginning with standard war scenes and partial sketches of a pedestrian love story, Christian Caron's *Joyeux Noel* opens up to reveal an undeniably compelling core. The true events that inspired this film — a series of ceasefires that occurred across World War I's western front over the Christmas of 1914 — create the sort of heartwarming tale that makes Hollywood salivate, and could quite easily have sent the movie back to France with the Best Foreign Film Oscar (for which it was nominated). Though it sometimes indulges in unnecessary dramatization, *Joyeux Noel* adeptly captures a fascinating and important historical event. The side plots, in particular that of married opera singers Anna (Diane Kruger) and Nikolaus (Benno Fürmann), feel incomplete and distracting. However, the central relationship between three military officers (one German, one French, one Scottish) that unexpectedly develops across the battle lines gives the film a powerful weight, as mutual respect clashes and coexists with the official order to kill. (1:56) *Albany*, Empire, Shattuck. (Knapp)

The Libertine Let me preface this: I like period films, and I love Johnny Depp. When the two unite in *The Libertine*, it should be fireworks, but it's just fizzle. In the time of King Charles II, Depp plays royal rake, poet, drunk, and ne'er-do-well John Wilmot, the Earl of Rochester, who is meant to embody the spirit of a debauched, decaying, and out-of-control English decade. The story opens

CONTINUES ON PAGE 74»

A VISUAL FEAST FROM START TO FINISH!
Peter Sobczynski, efilmcritic.com

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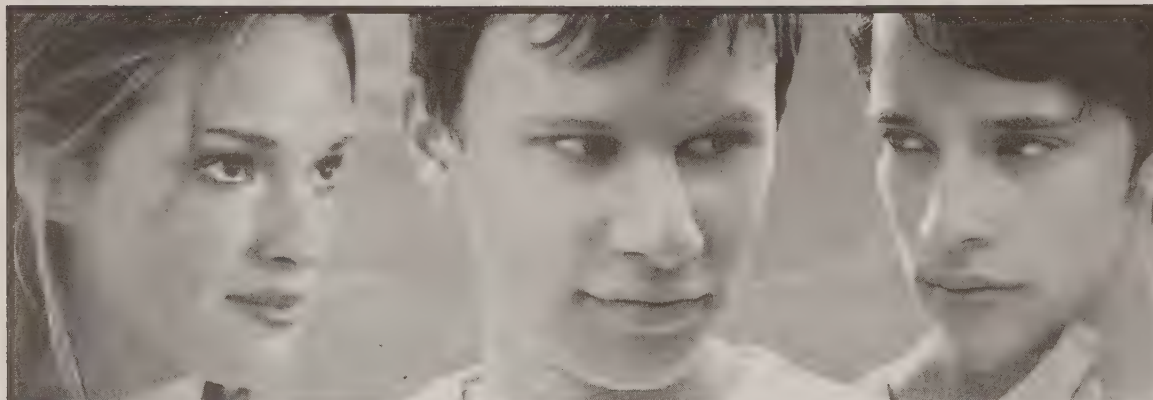
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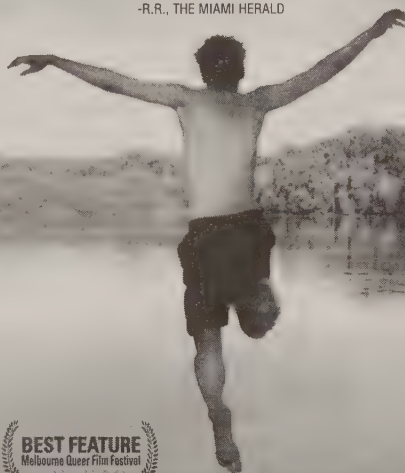
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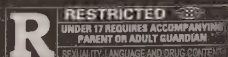
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CONTENTS

▶▶ **Rap Dreams See "Truth Hurts,"** page 68
(1:20) *Roxie*

Tsotsi This newly minted Oscar winner (for best foreign film) is about a young Johannesburg gang leader whose life is changed after he unknowingly kidnaps a baby while stealing a car. (1:34) *Clay*

Unknown White Male See "Remember to Forget," page 68. (1:27) *Lumiere, Shattuck*

» **Winter Passing** Last seen together saving Christmas in *Elf*, Zooey Deschanel and Will Ferrell reunite on entirely different turf in writer-director Adam Rapp's low-key indie debut. At the start of *Winter Passing*, semistruggling New York

ONGOING

16 Blocks It takes Det. Jack Mosley (Bruce Willis) nearly two hours to get a con (Mos Def) from lock up to a Manhattan courthouse to testify against

some crooked cops — yes, the trip spans the 16 blocks of this gimmicky real-time pic's tale. Perhaps screenwriter Richard Wenk was inspired one afternoon while crawling through Midtown traffic during "rush" hour. As the alcoholic precinct joke, Willis is sufficiently beat-down (the rock he apparently put in his shoe works wonders — but not, alas, today) to be able to take the city by storm. And, somehow manages to fight off the mauling hordes with the reflexes of a prima ballerina. No surprise, Def is the best thing here; his Bencio-Delo-on-crank cadence bores into you like a chigger, but he's compulsively watchable. At the halfway point *16 Blocks* briefly becomes *Rio Bravo* on a bus. But, like all hack action action films, it eventually devolves into *High Noon* a plaza. *16 Blocks* has a lot to recommend it, take the A train, (3:45) 1990 Van Ness, Center 20, Century Plaza, Kabuki, Prestido, (Devereaux)

Aquamarine Tween cinema proves it can outlive the tabloid-fication of every Lohan, Duff, and Olsen with *Aquamarine*, a movie as sweet (if nutritionally deficient) as a bag of gummy worms. Nickedolson star Emma "Julia's niece" Roberts and min-poster Jolo play Claire and Hailey, best pals who are thrown together by idyllic beach community. Enter *Aquamarine* (Sara Paxton), a magical mermaid who promises to

grant them one wish if they'll help her prove that love exists. (See, I told you: gummy worms.) Anyway, what follows includes a shopping moment (sayeth the mermaid: "I love vintage!"), a dreamy life-guard, and a tanorexic villainess, a scene with dolphins, and endless fishy kudos: forget *Opie*—Aqua's fingerlings can change color according to her mood. Aquamarine is hardly a *fish* out of water: she glides slick for the ages. Unlike *Swimming With Men*, written by Aquamarine coscripter Jessica Bendinger, but it's totally and age-appropriately harmless. (1.49) 1000 Van Ness, Century 20, Century Plaza, Kabuki (2.24)

The Boys of Baraka (1.24) Smith Rafael

Brokeback Mountain (1.24) California, Embarcadero, Orinda, Piedmont

Capote (1.50) Century 20, Embarcadero, Empire, Orinda, Shattuck

CSA: Confederate States of America (1.29) Act 1 and I, Roxie

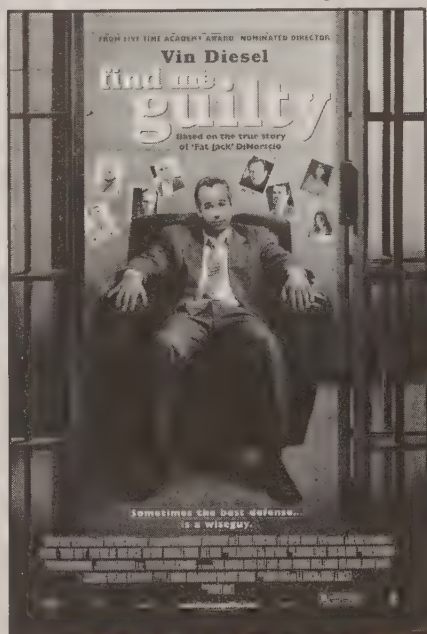
Curious George (1.37) 1000 Van Ness, Century 20, Century Plaza, Shattuck

Dave Chappelle's Block Party (1) As his appearances on *Inside the Actors Studio* and *Oprah* felt a little like damage control, one need only watch the opening minutes of *Dave Chappelle's Block Party* to remember why the master of timing was offered \$50 million for two seasons of *Chappelle's Show*. (Not that fans of the show—funny and eminently quotable even after repeat viewing—

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16locks.com

[illegible]

Chappelle's Ohio hometown, with a car that won't start in the foreground, a marching band practicing in the background, and a bullhorn-wielding Chappelle outlining the roster for what he later calls "the concert I've always wanted to see." While *Wattstax* mixed performances by Isaac Hayes, the Bay-Rays, and other soul greats with Richard Pryor, the off-kilter Chappelle gathers the likes of Mos Def, Dead Prez, Talib Kweli, Common, the Roots, and the reunited Jays. The Brooklyn concert segments are rousing; Director Michael Gondry's camera captures a beaming crowd soaking up sun, rain, and the energy of musicians who (for the most part) seem thrilled to be jamming together. But without Chappelle, *Black Party* might feel like an all-star edition of *NXT*.

► *Unplugged* Instead of last year's *Antiparks*—like *Black Party*, a humor as much as the next—what admit it: That move had precious few actual laughs—*Black Party* is pretty much nonstop hilarity of the trademark good-natured-yet-edgy Chappelle's Show variety. (1:43) 1000 Van Ness, Century 20, Century Plaza, Grand Lake. (Eddy)

► **Date Movie** (1:20) 1000 Van Ness, Century 20

► **Dogma** (1:20) 1000 Van Ness

► **Dumb & Dumber** (1:40) Smith Rafael

► **Eight Below** (2:00) 1000 Van Ness, Century 20, Century Plaza, Kabuki

► **Fateless** (2:20) Smith Rafael

► **Final Destination 3** (1:32) 1000 Van Ness

► **Firewall** (1:55) Century 20, Kabuki

► **Good Night, and Good Luck** (1:30) California

► **Madeline's Family Reunion** (1:47) 1000 Van Ness, Century 20, Century Plaza, Kabuki.

► **The Matador** (1:36) 1000 Van Ness

► **Match Point** (2:04) 1000 Van Ness, Presidio, Shattuck

► **Memoirs of a Geisha** (2:07) Four Star

► **Mrs. Henderson Presents** (1:42) Empire, Sierra Plaza, Piedmont

► **Munich** (2:40) Century 20, Kabuki, Shattuck

► **The New World** (2:15) Presidio

► **Night Watch** (1:54) Orinda

► **The Pink Panther** (1:32) 1000 Van Ness, Century 20, Century Plaza, Kabuki

► **Roving Mars** (1:40) Metreon IMAX

► **Runaway** (1:59) 1000 Van Ness, Century 20

► **Sophie Scholl: The Last Days** (1:57) Albany, Embarcadero

► **The Squid and the Whale** (1:28) Smith Rafael

► **Street Fight** (1:26) Roxie

► **Syriana** (2:05) Four Star

► **Transamerica** (1:43) Bridge, Century 20, Empire, Grand Lake, Shattuck

► **Tristram Shandy: A Cock and Bull Story** Yorkshire playwright Laurence Stiles's novel *The Life and Opinions of Tristram Shandy, Gentleman* has long been considered unadaptable—for precisely the same qualities that enraged some fellow writers the 1760s (including Samuel Johnson) and that have made it a lasting delight for readers ever since. This ostensible autobiography of the title well-born mediocrity means to chronicle his entire rather inglorious history but gets continually sidetracked by wily philosophizing, digressions without digressions, and narrative obnoxiousness so profound that on one level the thousand-or-so pages never get past describing his own birth.

CONTINUES ON PAGE 76

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ONGOING

CONTINUED FROM PAGE 679

Attracted to the challenge, director Michael Winterbottom and his frequent screenplay collaborator Martin Hardy (though apparently no more. They had a falling-out over the course of this pro-

ject) have gone the *French Lieutenant's Woman* route, intercutting scenes from the "unfilmable" literary source with a fictive making-of-the-film saga that satirizes the creative process itself (among other things). Thus, Steve Coogan, cast as Tristram, and Rob Brydon, as Uncle Toby, play themselves as actors not-so-covertly obsessed with who in fact has the bigger part. A harassed Jeremy Northam plays Michael Winterbottom, more or less, and Ian Hart his scenarist. All this is very handsomely mounted, droll, clever, and lightly amusing. Hilarious, perhaps, if you know the book by heart and can seize on every in-joke. But for the rest of us, Winterbottom's *Tristram Shandy* may be most impressive as a stunt, not unlike his sex-centric last feature, *9 Songs*—another movie seemingly created primarily because no one had dared, or cared, to try it before. (1:41) *Embarcadero, Shattuck, Smith Rafael* (Harvey)

Ultraviolet (1:28) 1000 Van Ness, Century 20, Century Plaza, Kabuki, Shattuck
Walk the Line (2:16) 1000 Van Ness
Why We Fight (1:38) Opera Plaza, Shattuck
The World's Fastest Indian (2:06) Shattuck, Smith Rafael

REP PICKS

Absolute Time Film Festival Issues of otherness and oppression hold together the films of this three-part festival, which begins with Dutch feature *Polleke*. Boasting a precocious performance from its pubescent female star, the film ultimately defeats itself, as its story of forbidden love between a Dutch girl and a Moroccan boy takes one obvious turn after another. Far more interesting is the festival's second night, which closes with the disturbing and timely doc *Walking the Line*. It

leaps directly into the issues surrounding the US-Mexican border, where self-appointed border patrolers gun down illegal immigrants. Citing "private property rights," federal inactivity, and (surprise!) the possibility of terrorism as justification for their trigger-happy actions, these militia continually reveal their delusions of American grandeur. Night three progresses with a series of well-meaning but undistinguished films before ending with a strong short about a child with a complex ethnic background, *Something Other Than Other*, and the Sundance-endorsed doc *Bullets in the Hood*. Artists' Television Access. (Knapp)
"Africa Metropolis Film Series" See Picks, page 24. *Yerba Buena Center for the Arts*
Ed Wood Film Festival See Picks, page 24. *Castro*
"Midnites for Maniacs: Punk Grrr! Triple Feature" See Picks, page 24. *Castro*
"Oscar Nominated Shorts" (animated: 1:55; live action: 1:36) *Lumiere, Shattuck*
"The Wide-Angle Cinema of Michel Brault" See Pick box. *PFA, SFBC*

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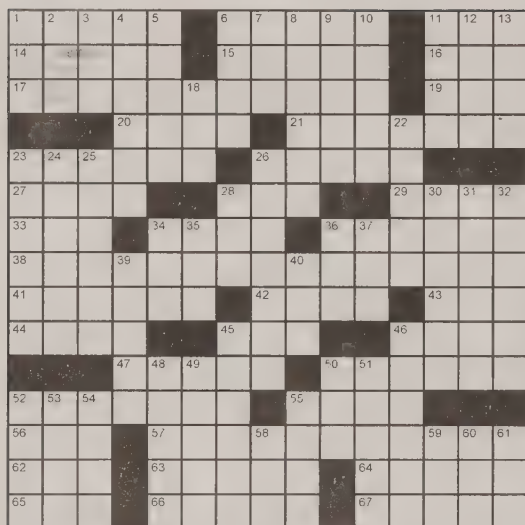
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 Four Star Clement/23rd Ave, 666-2486
 Kabuki 8 Post/Fillmore, 931-9900
 Lumiere California/Polk, 267-4893, 777-FILM, #097
 Metreon Fourth St/Mission, 1-800-FANDANGO #705
 Metro Union/Webster, 931-1685
 Opera Plaza Van Ness/Golden Gate, 267-4893, 777-FILM, #028
 Presidio 2340 Chestnut, 776-2988
 Stonestown 19th Ave/Winston, 221-8182
 Vogue Sacramento/Presidio, 221-8183

OAKLAND
 Grand Lake 3200 Grand, Oakl, (510) 452-3556
 Jack London Stadium 100 Washington, Jack London Square, Oakl, (510) 433-1320
 Parkway 1834 Park, Oakl, (510) 814-2400
 Piedmont Piedmont/41st St, Oakl, (510) 843-3456, 777-FILM, #020

BERKELEY AREA
 Act I and II Center/Shattuck, Berk, (510) 843-3456, 777-FILM, #012
 Albany 1115 Solano, Albany, (510) 843-3456, 777-FILM, #013
 AMC Bay Street 16 5614 Shellmound, Emeryville, (510) 457-4262
 California Kirtledge/Shattuck, Berk, (510) 843-3456, 777-FILM, #015
 Elmwood 2966 College, Berk, (510) 649-0530
 Emery Bay 6330 Christie, Emeryville, (510) 420-0107
 Oaks 1875 Solano, Berk, (510) 526-1836
 Orinda 4 Orinda Theater Square, Orinda, (510) 254-9060
 Shattuck Cinemas 2230 Shattuck, Berk, (510) 843-3456, 777-FILM, #024
 UA Berkeley 2274 Shattuck, Berk, (510) 843-1487, SFBC

"Pieces of the Pie" 3 8 06

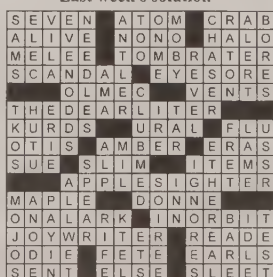


Across

1. GMA rival
6. Violate a restraining order, perhaps
11. First Family uncle
14. "Cowboy Bebop" genre
15. What a mouse moves
16. Point
17. Step 1: Spread evenly on 67-Across
19. NASCAR
20. "Giant Robot," c.g.
21. Rounded, as a nose
23. Step 2: Grate and sprinkle on 17-Across
26. Step 3: Chop and garnish over 23-Across
27. O's, in letters
28. Burger container
29. Mike and ____ (fruit candies)
33. Joule piece
34. Early men?
36. Flal lotter?
38. What this puzzle contains
41. Caged speaker
42. "For ____ know ..."
43. Yiddish laments
44. Really, really
45. Prospector's goal
46. First page on most sites
47. Chutzpah
50. Maker of Cups and Piccos
52. Anonymous Ms.
55. Lounge
56. Sierra Nevada choice
57. Step 4: Mince and toss on 23-Across
62. Tony winner Caldwell
63. Showy display
64. City center on an atlas, perhaps
65. Last letter, across the pond
66. Worst to first, c.g.?
67. Step 5: Bake

11. Sport invented by Dr. Jigoro Kano
12. Biblical twin
13. Twins, c.g.
18. Last word of the year
22. Russian pancakes
23. Cut-rate, slangily
24. "Good show!"
25. "McSweeney's" founder
26. CTA rider's payment
28. Parting word
30. Instruments with low learning curves
31. Catalyst in yeast, for one
32. Equilibriums
34. Life story, briefly
35. Make a choice
36. MTV countdown program
37. Center starter?
39. Itag
40. World Cup shout
45. Too
46. Unequivocal refusal
48. Flower bed device
49. Urban invader
50. ____-A-Fella Records
51. Castilian legend
52. John Zom's genre
53. Tissue additive
54. Shortage
55. Miller variety
58. A criminal might be on it
59. Columbus sch.
60. Relax. with "out"
61. Italic Selassie's country: Abbr.

Last week's solution



Down

1. Certain body mod
2. Japanese conceptual artist
3. Lower
4. Blows away
5. Tibetan monsters
6. RSVP card enclosure
7. La lead-in
8. From a Dutch-speaking Caribbean island
9. Place
10. Mos Def collaborator Talib

double team psychic dream

March 8-15

(Mercury is in retrograde.)

ARIES

March 21-April 19
Aries, you're not the only one trudging through a giant shit pile of loss, frustration, and disappointment. There's so much bad stuff happening in the heavens lately, *all* the signs are having a bum trip. But we feel confident you'll master a calming attitude in dealing with your current crises.

TAURUS

April 20-May 20
You're tripping out, Taurus. It looks like your inner fears have mobilized and effectively paralyzed you, preventing you from making any decisions or sudden moves. The other energies fighting for dominance are impulsiveness and the desire to make things happen *now*. Enlist impulsiveness to banish your fears.

GEMINI

May 21-June 21
Gemini, you are but a sprouting seed this week. And the problem with that is, it only takes a gust of wind to come along and uproot you, destroying all your fabulous potential. May we suggest some protection? Build for yourself a virtual greenhouse, a safety bubble that secures your growth.

CANCER

June 22-July 22
It seems paradoxical, Cancer, but you must enlist your ego this week to help bolster your sagging ... ego. We Psychic Dreamers are more likely to encourage our readers to slay the ego than to indulge it, but you folks could really benefit from an ego trip this week. Flatter yourself

out of your slump.

LEO

July 23-Aug. 22
Leo, you know what you want. Deep inside, you're very in touch with what you're after. Perhaps this week will be the one in which you actually allow yourself to pursue it. What are you people waiting for? Your feeling of helplessness to evaporate? A little aggression on your part will scare it out the door.

VIRGO

Aug. 23-Sept. 22
Virgo, sometimes you've got to take a stand for what you believe in. Sometimes you've got to throw up some boundaries and communicate your *needs*. But before you get medieval on your obstacles this week, we beg you to get in touch with your emotions. Your needs stem from your feelings; don't leave them out.

LIBRA

Sept. 23-Oct. 22
This is a bad time to try to change the world, Libra. Don't concentrate too much on external stuff like work, home, friends, and school. The universe is much more in favor of internal investigation. Look into how you got where you are and be mindful of what you want next.

SCORPIO

Oct. 23-Nov. 21
Scorpio, we aren't going to lie. You've got some serious obstacles to deal with. And they're not just teensy hurdles: They're massive roadblocks that threaten to immobilize you. Stay devoted to your path and continue forging ahead, no matter how many setbacks

make you want to cry.

SAGITTARIUS

Nov. 22-Dec. 21
Sagittarius, when you experience a lull in your life, try to enjoy it. By the end of the week everything will kick back into the high gear you people like to live your lives in, so you have nothing to worry about — you're not going to die of boredom. Try to enjoy the calm.

CAPRICORN

Dec. 22-Jan. 19
Capricorn, it's a lot to ask solid, material people like yourself to trust in something as gossamer-winged and fleeting as emotion, but that's what we must do. You coexist with your feelings, and if you want to keep your number of freak-outs to a minimum, cultivate faith in their intelligence.

AQUARIUS

Jan. 20-Feb. 18
Aquarius, this is a week for sharing. The universe is ordering you to share your whole self with the world around you — the good Aquarius, the bad Aquarius, the pretty Aquarius, and the ugly Aquarius. No keeping up appearances: The world wants all of you. This might provoke insecurity, but you can stand up to it.

PISCES

Feb. 19-March 20
It's not necessary to hole up like a hermit in a cave, Pisces. And you don't have to hide your feelings and realities from the people around you, either. The adjustments you're making in your life are correct, even if they require you to let go of someone or something you'd rather cling to. SFBG

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> women seeking men

SEEKING BLACK MALE

WBF, 65, 54", 150lbs, financially secure, good sense of humor, enjoys jazz and easy listening music. Seeking BM, 58-70, for friendship, maybe companionship. [#770081](#)

BLONDE SWEETHEART

Very attractive, green-eyed blonde SWF, 46, 5'7", 125lbs, sweet and smart. Seeks SWM, 45-55, for dating and possible LTR. Must have hair, humor, and heart! [#770081](#)

CREATIVE AND SPIRITUAL

Attractive SAF, artist/designer seeking a creative, spiritual man, 50-60, 5'9", N/S, nice open, who appreciates the arts, and ethnic restaurants, world travel, is open minded and adventurous. [#711596 @ Sophia22](#)

BOYFRIEND & SOUL

Prophet, slender SJF, 48, athletic, artistic, adventurous, sensual, highly educated. Loves animals, the arts. Seeks SWM, 46-60, attractive, athletic, well-educated, seeking partnership of the mind, body and soul. [#7093464](#)

ISO TRADITIONAL MAN

Young, young, young, tall, slender, brown/brown, sensitive, enjoys swimming reading, hiking, cooking, educating. Seeking polite, caring, mature, educated, traditional SWM, 45-50, 5'11", N/S, light drinker for friendship and great companionship. [#660214](#)

FRIENDS FIRST

SWF, 54", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SHWM, 50-60, for friends first, possible LTR. Hayward [#7343819](#)

RESOLVE ME

DWF, with 10 yr old child, N/S, 44, Sagittarius, Seeking SM, 18-65, for romance. Architectural designer, drafter, graphic artist, and background in pre-med. [#687034](#)

ISO BEST FRIEND W/ DREAMBOY

SF, 34, young-at-heart seeking perfectly imperfect playmate for long walks, lots of laughter, movies, concerts, and magical moments!! [#758813](#)

SCHOLAR MAN WANTED

By interesting, attractive lady, into movies, books, music, publishing and keeping trim and fit. [#7897312](#)

THE APPLE TRANSLANT

SJF, 18, 5'4", 140lbs, Leo, smoker, up, real, realistic, fun, with goals and ambitions, seeks same in BM, 19-24, [#7893915](#)

STEEL BLACK HUNTS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy loves, cross-dressers can work in drag. [#789149](#)

OPERA, THEATRE, ETC.

Attractive and personable SWF. Black/brown, seeks SWM, 55-70, N/S, companion for San Francisco concerts, theatre, etc. Could extend to other activities and venues. Let's explore. [#7893354](#)

LET'S TALK!

SAF, 40, 5'3", N/D. Looking for a SWH/M, 30-40, who enjoy traveling, dining out, music, working out, animals and cuding. [#700316](#)

GET IN TOUCH

SWF, 28, 5'3", 120lbs, black/brown. Looking for a SWM, 30-50, who is outgoing, romantic and down-to-earth. [#7898823](#)

TALL, TENDER, LYRICAL LASS

Looking for fellow traveler with intellectual and emotional depth. 5'0", 5'10", I'm a theater/film buff, love psychology, philosophy, the arts, healing, travel, culte caninos. [#906415](#)

ATTRACTIVE SHF

Female SHF, financially secure, enjoys music, dancing, walks, art, good conversation. Seeking well-groomed A/W/M, 55-65, N/S, for LTR. San Francisco peninsula area only please. [#7851494](#)

AWAITING YOUR CALL

DPF, 56, 5'5", 155lbs, mother with grown children, fair complexion, strawberry-blond hair, well-educated, business owner, enjoys scenic drives, day trips. Seeking similar gentleman to share life, love, lasting happiness. [#7856651](#)

SPIRITUAL, RHYME

Attractive, SF, 62, blonde/hazel, slender, health-oriented lifestyle, sings, loves dancing, the symphony, jazz/club music, theatre, hiking, old hard Red Sox fan. loves long peaceful walks along the ocean, interested in long-term relationship, with non-smoking man with similar interests. [#7857796](#)

LOOKING FOR ADVENTURE

Extremely fit, married, middle-aged white housewife, about 225lbs, seeks WM under 50, for weekday daytime intimacy. Be healthy, discreet and patient, please. [#747004](#)

SEXY SEXY GIRL!!!

Playful, mischievous, blonde, petite, sexy SWF, 43, seeks arrangement with discreet, generous gentleman. Let's get together! [#7856271](#)

SWEET AND SINGLE

Female, 58, 5'5", blonde/blue, N/S, easy-going, enjoys academics pursuits, appreciate nature, special desserts, oceans, and gardens. Seeking man, for friendship, maybe more. [#754857](#)

ONE AND ONLY

SWF, 54, 5'5", 145lbs, intelligent, warm, romantic, likes music, cooking, movies, walks. Lives in SF. ISO possible LTR with sincere, kind, fun SWM. [#7423646](#)

SWEET, YOUNG-LOOKING

SJF, 44, seeks caring, honest, easygoing SWM, 34-50, who would be born in another country. [#779955](#)

ARE YOU AS TIRED OF...

being lonely as I am? SHF, 51, N/S, likes to cook. Seeking an honest, hard-working WM, 50-50, N/D, for fun and friendship. [#7857963](#)

VERY CLASSY

Attractive, very independent, college-educated, caring HF, 62, slender, brown eyes, seeks open-minded Catholic man, 70+ [#7814116](#)

GENUINE BEAUTY SEEKS...

generous gift. Adventurous, sexy woman, 30s, seeks kind, classy gentleman for mutually beneficial arrangement. Sincere measures only, please. [#7521247](#)

SEXY ASIAN/LATIN MAJANGLA

Seeks benefactor. SAF, 35, 5'4", 128lbs, full lips, almond-shaped eyes, waist-length hair. Seeks N/S, seeks mutually beneficial discreet arrangement with PM, 40-60, N/S. [#7869123](#)

BLACK WOMAN

SWF, 47, 5'1", 150lbs, respectful, easygoing, N/S, N/D, enjoys walks on the lake, working out, flea markets, dining out, movies, traveling. Looking for a WM, 47-60, friendship first. [#705547](#)

TAKE A CHANCE

Female, 31, enjoys tennis, horseback riding, skiing, day trips. Looking for professional, exciting, romantic, well-dressed SWM, honest and sincere, with passion for travel, fun and life. [#7851712](#)

MAKE ME LAUGH

Embrace me, 47, 5'1", 150lbs, playful, N/S, N/D, young-at-heart, congenial, polite, fun, realistic, fun, with goals and ambitions, seeks same in BM, 19-24, [#7893915](#)

STERN BLACK HUNTS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy loves, cross-dressers can work in drag. [#789149](#)

TALL, SWEET...

Down-to-earth woman resembles Princess D. enjoys outdoors, general activities. Seeking same in nice-free male, 40-50, for relationship. [#7893760](#)

CHANCE OF A LIFETIME

Sensuous, looking for love, vivacious, enjoys fun, good times, congenial, polished, brown, curvy, into art, young-at-heart, skiing, hiking, back rubs, outdoors. [#7903696](#)

SWEET, PASSIONATE, SEDUCING...

Surrender to a higher Female Power. [#789149](#)

WANTED

SF, "wanted", seeking a "Antonio Banderas" look alike. Must be hispanic with same body type, eyes and must speak Spanish and English. Must look like Antonio Banderas as much as possible. Serious inquiries only. [#7900119](#)

VITAL, PASSIONATE, OLDER WOMAN

Have energy, heart-centered, caring, want to play, relate, touch, share. Do you? Conscious man wanted for active, nurturing relationship. Fun, hiking, dancing, dining in/out, warmth, open, accepting, sharing. [#7906379](#)

EXOTIC

SEXY FILIP/SPAN SEES BIRACHTAL... 5'4", 120lbs, almond-shaped eyes, full lips, long hair past my waist, seeks mutually beneficial, discreet arrangement [#7869115](#)

PRETTY BUT SHY

Dancing bibliophile and world traveler needs a reason to dress up or down. U R 38+, N/S, N/D. Let's meet for coffee. [#7853564](#)

> men seeking women

SEEKING SAIL LADY

Tall, successful SWPM, 45, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive AF, 25-45, for romance and LTR. [#7301605](#)

LINE, LADY, MUSIC?

SWM, 48, N/S, easygoing, likes rockabilly, metal, punk, photography, video. ISO similar woman, 35-42, outgoing personality, for concerts, fun and more! [#7893869 @ davemeister](#)

LOOKING FOR A HEART...

Attractive, N/S, financially and emotionally, one woman man, warm and loyal, seeking LTR. Redwood City. [#752894](#)

ARCHER/DOCTOR

New in town. Building new home. Need advice with furnishings. Someone who likes art, live music, good restaurants, sailing on weekends. Preferable San Francisco resident. [#7909915](#)

BECK ME A CALL

SHM, 33, 5'5", 150lbs, healthy, employed Seeking a nice, affectionate lady, 18-45, for friendship, possible romance [#739180](#)

GIVE IT A TRY

Single male, 55, active, healthy, laid-back, loving. ISO a SWH/F, 45-50, who enjoys walking, movies, music and much more. [#719887](#)

LITS OF LOVE 2 LOVE

SWPM, 65, financially secure, fit, healthy, looking for SWH/F, 25-40, for love and cuding, sharing romantic times. Hoping to find the right one. [#7925437](#)

TALL, STATION

Fantastic opportunity to be loved. SWM, 43, fit, tall, dark, handsome, very well-off, N/S, seeks romance, adventure, and a real heart in attractive woman, 20-40. [#75143](#)

LOOKING FOR U

SAM, seeks female for friendship and possibly more. My personality is like 20's, but not immature, casual, a bit shy. [#7895428](#)

SHARE WHAT YOU ADORE

SWM, 65, 5'11", retired educator, active, healthy, knowledgeable, creative, kind and caring gentleman. Seeking a charming pretty lady, 50s-60s, to share similar interests [#746297](#)

BECK ME A CALL

SWM, 47, Virgo, seeks mature, African-American S/D, 30-40, for friendship, possible LTR. [#7400491](#)

BECK ME A CALL

Male, 18, still learning how to write music but thinks it's only a matter of time till he produces a song, seeks woman, 18-23, [#705547](#)

BLACK SEES GAWNY

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PEACE, PASSIONS

SWPM, 47, brown eyes, Virgo, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. [#862331](#)

DO ME

BM, 25, 5'1", loves cooking, going to movies and clubs occasionally. Looking for a female with like the same. [#7845148](#)

LOVELY IN SF

SM, 26, 5'5", black/brown, college student, N/S, from mid-Asia, loves beaches and movies. Seeking woman, 20-45, for companionship. [#7848730](#)

DO ME

SWM, 30, 5'10", fit and trim, brown/brown, seeks a sexy, monogamous lady who likes to be spoiled, enjoys romance and more. [#849589](#)

PASSION, FRIENDSHIP AND TONY

Exciting Italian, 72, healthy, muscular and financially secure, seeks female, 41-61, for LTR. [#7840059](#)

SELECTIVE INTELLECTUAL

SWM, 5'10", 155lbs, brown hair, 60 looks 40's, aesthetic, affectionate, emotional, cultural. Active, hiking, travel, good communicator. Seeking positive, healthy, communicative relationship. [#7868766](#)

ATTRACTIVE LATIN AMERICAN

55-year-old male, 5'10", 160lbs, seeks attractive fun lady to wine and dine a explore the Bay Area. Someone who enjoys good conversation and just have fun. [#7901338](#)

> men seeking men

STIMP NAIRED

Crooked, masculine, fit guy gives you orders and gets you on your feet. Safe, painless role-play fun for trim-waisted guys born after 1960. [#753246](#)

TOOTHLESS CS

work in my mouth. Nice-looking, senior GWM, 58", 160lbs, seeks straight, bi or gay WM to service. [#833128](#)

BEING TO MEET

SWM, 39, easygoing, open minded, outgoing, looking for a strong woman, 18-23, who has similar taste with admiration, respect, love. [#754561 @ motorsport](#)

SEEKING OLDER AND WELL-EDUCATED

Very attractive BWMM, 38, seeks discrete relationship with older gentleman in the San Francisco area. I am fit, very attractive, fun, discrete, discrete. [#7834990](#)

PASSIONATE GUY SEEKS SAME

I love to give massage and more. Male, 44, brown/hazel, smooth, slender, very playful, loves caves and hanging out. [#7834979](#)

HOY TO DO, TOO

East Bay guy looking for fun. Discreet top, clean, good-looking, straight acting men from East Bay area or just the Bay area. [#7820770 @ bottomto77](#)

HOY TO DO, TOO

East Bay guy looking for fun. Discreet top, clean, good-looking, straight acting men from East Bay area or just the Bay area. [#7820770 @ bottomto77](#)

POST-OPER ME

SWM, 18, Leo, N/S, likes going out. Seeking a really nice NM, 18-20, N/S, for a relationship. [#7839785](#)

LOOKING FOR PASSING PARTNER

SWM, 18, 6'11", 180lbs, nice beard, 7, Sagittarius, N/S, seeks NM, 18-23, with whom to do in a car. [#7848509](#)

SUPPERY RECTAL CAR

SWM, 18, Leo, N/S, likes going out. Seeking a really nice NM, 18-20, N/S, for a relationship. [#7839785](#)

BEAUTIFUL BROWN EYES

and Italian curls mix with this high-flying eagle's talons of steel, which are committed to personal growth, creative expression, unlimited journeys of the heart, soul. [#719804](#)

EAST BAY LUTHERAN

Gent, 50s, 5'10", blonde/blue, fit, is seeking arrangement with attractive woman, prefer petite. [#7823167](#)

ORALLY TALENTED

SHM, 38, 6'3", average build, Capricorn, N/S, seeks submissive, kindly Italian or AF, 18-45, N/S, for fun and friendship. [#7840484](#)

SIMPLE REQUEST

SBM, 23, 5'7", smoker, works 2 jobs. Seeking BF, 23-30, smoker, who will be real and be honest. [#7841632](#)

SMILE REQUEST

Male, 30, security guard, N/S,

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HOT 25¢
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1-800-994-6665
NO CONNECT FEE 1-900-776-4443
\$1.29 MIN



Try, try again

Dear Andrea:

I can't have sex. I tried about four years ago, and it wouldn't fit and it was not that big. I've been scared to have a boyfriend since. I'm too embarrassed to go to the doctor about it and was wondering if you knew what I could do about it at home.

Love,

Failed Once...

Dear Once:

While the original locus of your problem may have been you-know-where, I fear it has crawled northwards over the last few years and is now located squarely in your head. Of course you can have sex, not only because the word and concept encompass so much more than merely sticking this into that, but because you probably *can* stick this into that; you're just too scared to try.

You are not a lousy lay;
you're just a normal girl.

more than a thing that does or does not fit comfortably into your vagina.

Love,

Andrea

Dear Andrea:

Everything I read about sex when I was an inexperienced teenager led me to believe that multiple orgasms were my birthright as a female, something that would make up for all the bleeding and cramps and pregnancy scares and bra-shopping and all the other indignities that came along with my sex.

This has not proved to be the case. I orgasm once and then I'm done. It's unusual for me to achieve a second orgasm in a 24-hour period, and if I do, it's an inferior one. I find it really hard to go on with sex afterward when I'm not getting a single thing out of it and I've no prospect of doing so.

Am I doing something wrong? Are my partners doing something wrong? Or am I just doomed to be a lousy lay for all eternity?

Love,

Failed Every Time

Dear Time:

You are not a lousy lay; you're just a normal girl. Your pattern is far more common than those books would have had you believe, and I have to wonder about any supposedly pro-sex treatise that offers multiple orgasms as payback for the indignities inherent in possession of a female body.

Multiple orgasms, while far more common for women than for men, are by no means any sort of "birthright." Nor, I would venture, is being female so bleedy and scary and full of onerous shopping trips that we're actually due reparations in the form of more orgasms or anything else. I mean what, by that token, are men supposed to get for having fragile generative organs that swing in the breeze and are the perennial target of ball-busting jokes and that are supposed to hew to certain dimensions and jump to attention whenever called upon to do so — and yet so often fail to measure up? What do they get in return for pretty much *never* having multiple orgasms and for having a set of bio-cues that doom them to sleepiness as soon as they come, thus earning the ire of partners who are still hanging around waiting for their multiple orgasms?

Life isn't fair. If you're not enjoying the sex that goes on after you've gotten yours, try rearranging the proceedings so you come last. Or try to cultivate some interest in the parts of the experience dedicated to your partner's pleasure. Do something, anything, other than clinging to some empty promises made to you by the authors of some fairly silly sex manuals you may or may not be remembering correctly

Love,

Andrea

It's very possible that the unfortunate Mr. "Not That Big" from your first try ran into your hymen, which may or may not still be there four years on. Or he may simply have run into resistance, conscious or not, which had you tighten muscles that are actually under your own control — however far out of control they may have felt at the time. To get over this you will need: a mirror, a finger, a small and unscarred dildo, some lube, some determination, and to believe me when I tell you that no gynecologist is going to be shocked, either by the fact that you have a vagina or by the fact that you may need some coaching to learn how to use it.

If you see or feel a membrane close to the opening, kinda like the one under your tongue but more, you know, vagina-y, that's a hymen. It can either be worn away through use (here's where the fingers or toys come in) or, if it refuses to budge, removed by the doctor. If there is no membrane but you can feel the muscle tension when you try to push your way in, stop pushing and go online for instructions on how to overcome vaginismus, which is the extreme version of this sort of involuntary muscle spasming and, while it may not necessarily be the most accurate diagnosis, some of the exercises will help.

Finally, it depresses me to hear that you are scared to have a boyfriend, since a boyfriend is, or at least ought to be, so much

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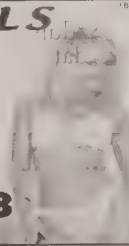


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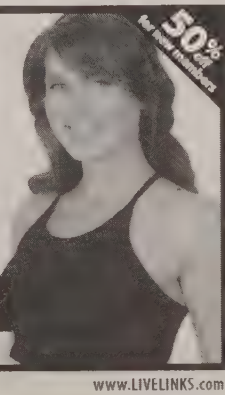
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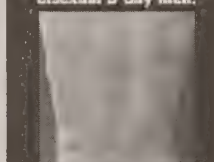


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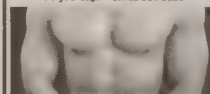
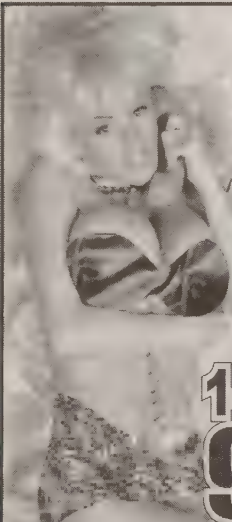


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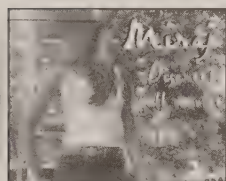
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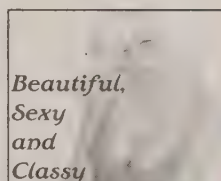
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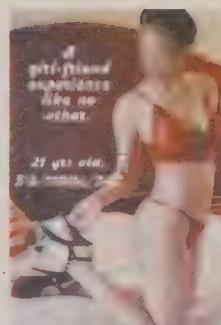
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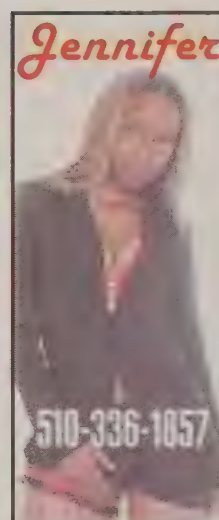
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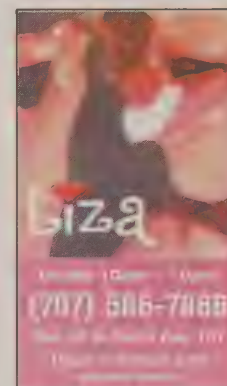
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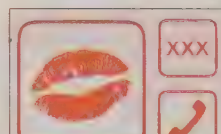
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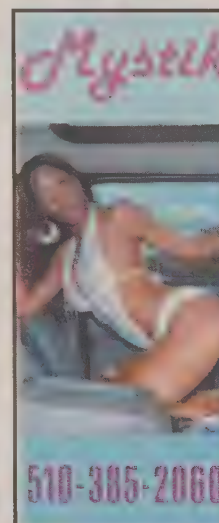
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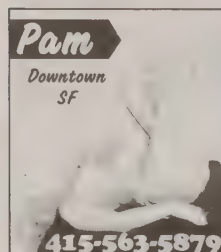


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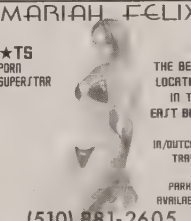
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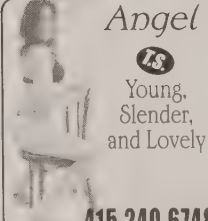
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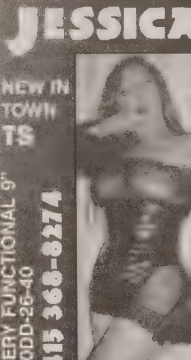
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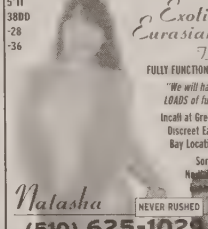
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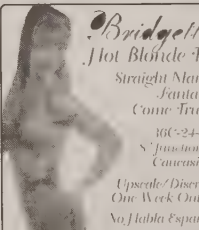
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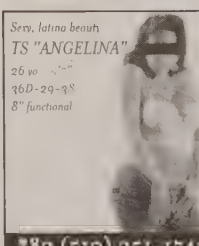
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> community events

Friday March 17th ShamRockin' Shenanigans

St. Patrick's Day
Ntoub bar (1548 Polk Street) benefit for sewerline health care at St. James Infirmary (www.stjamesinfirmary.org), offering free, confidential, nonjudgmental medical and social services for female, transgendered, and male sex workers. The Sisters of Perpetual Indulgence, Inc. invite you to come stir up St. Patrick's Day by spreading joy, absorbing guilt, and being directly into the Polk. Porn star Michael Brandon and Nv. Sr. Maejoo Bee WithU co-host "ShamRockin' Shenanigans" beginning at 8:30pm, and carrying on until the last surprise has been revealed. The event will include one of a kind penis art, created & photographed by adult film stars (Michael Brandon, Tony Serrano, Manuel Torres, Remy Delaine, Markie, Derrick Hanson & others) and raffled through the event (\$5 per ticket/\$5 for \$20), with some very special prizes to be auctioned. A \$10-20 sliding scale donation at the door (nobody turned away for lack of a contribution) will get you in to dance to the playing of saint DJ mermaid, and Sister Flora Goodtime in between performances and conversations with other sisters and special guests.

www.thesisters.org

Friday March 24 - UMCA Concert/Fundraiser

The Undergraduate Mass Communications Association (UMCA) at UC Berkeley is pleased to announce its first-ever all ages concert on Friday, March 24th at 9 P.M. in the East Pauley Ballroom to raise money for both students participating in the organization and the Elizabeth Glaser Pediatric AIDS Foundation.

The concert will feature 12 local hip hop artists from the Bay Area, including Crank Jax, Blaze McKee and Influence, among others. Tickets are available for a resale price of \$10 on the concert website http://umca.berkeley.edu/calbattes.html. Tickets will NOT be sold at the door.

Thu. April 13 - Urban Environmentalism Event

The Berkeley Environmental Alumni Network (BEAN) Bi-Annual Event featuring keynote speaker Jared Blumenfeld, Boalt Hall alumnus and Director of the San Francisco Department of the Environment Urban Environmentalism: Current trends in law and policy! Thursday, April 13, 2006, 6-7pm : networking; 7-8pm: presentation. At the Pacific Energy Center, 851 Howard Street in San Francisco (Near the Powell Street BART Station)

<http://sustainability.berkeley.edu/BEAN.htm>
1.envalumsls@lists.berkeley.edu \$5 donation encouraged, but not required.

> legal notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0291914-00 The following person is doing business as **PACIFIC VENDOR SUPPORT SERVICES**, 38 Brighton Ave., San Francisco, CA 94112; Nancy Low Bole, 38 Brighton Ave., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nancy Low Bole, this statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on February 13, 2006. **February 15, 22, March 1, & 2006. L#402002**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0291374-00 The following person is doing business as **ARABIAN CHIC**, 210 Post Street, Suite 914, San Francisco, CA 94108; Cathy Kelly, 210 Post Street, Suite 914, San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Cathy Kelly, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on January 24, 2006. **February 15, 22, March 1, & 2006. L#402003**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A02911680-00 The following person is doing business as **JOE CONSTRUCT SF**, 411 S. Lincoln Way #4, San Francisco, CA 94122; James Dennis Bevalacqua, 411 S. Lincoln Way #4, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed James Dennis Bevalacqua, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on February 3, 2006. **February 15, 22, March 1, & 2006. L#402004**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A02911913-00 The following person is doing business as **C & B Gallery**, 3535 Sacramento Street, San Francisco, CA 94118; Cheryl Lea Hogan, 516 San Benito Ave., Menlo Park, CA 94025. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Cheryl Lea Hogan, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 13, 2006. **February 22, March 1, & 15, 2006. L#402102**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A02911823-00 The following person is doing business as **Due Zuccheri**, 1753 Washington St., Suite 4, San Francisco, CA 94109; Sarah Date, 7781 Mill Creek Rd., Healdsburg, CA 95448. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date February 9, 2005. Signed Sarah Date, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 9, 2006. **February 22, March 1, & 15, 2006. L#402103**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A02911372-00 The following person is doing business as **BK Thail Cuisine**, 1022 Bush St., San Francisco, CA 94109; Yutassak Tangwutira, 803 Sutter St. #402, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Yutassak Tangwutira, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on January 24, 2006. **February 22, March 1, & 15, 2006. L#402104**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0290969-00 The following person is doing business as **Dioni Joanne**, 15 Brookdale, San Francisco, CA 94134; Taesha T. Mondy, 15 Brookdale, San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Taesha T. Mondy, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on January 10, 2006. **March 1, & 15, 22, 2006. L#402201**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0291915-00 The following person is doing business as **SHUL & KANE**, 500 Third St., Ste 210, San Francisco, CA 94107; Shul & Kane Inc., 6120 Powers Ferry Rd. Ste. 110, Atlanta, GA 30339. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 11/18/05. Signed David Kane, this statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on February 13, 2006. **March 1, & 15, 22, 2006. L#402202**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0292428-00 The following person is doing business as **ZIGAS, ARTHUR L & ASSOCIATES**, 55 New Montgomery St. #319 San Francisco, CA 94105; Arthur L. Zigas, 850 Powell #603, San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/1990. Signed Arthur L. Zigas, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on March 6, 2006. **March 8, 15, 22, 29, 2006 L#402301**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0292175-00 The following person is doing business as **GEORGE'S GOURMET DELI**, 1051 Market St. San Francisco, CA 94103; Aaron & Villatoro Foods Inc., 1200 65th St., Emeryville, CA 94608. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 2/24/06. Signed Blake A. Coleman, this statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on February 24, 2006. **March 8, 15, 22, 29, 2006 L#402302**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0292411-00 The following person is doing business as **KELLY CONDON DESIGN**, 746 Geary St. #503 San Francisco, CA 94109; Kelly Condon, 746 Geary St. #503 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/1/2006. Signed Kelly Condon, this statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallios on March 3, 2006. **March 8, 15, 22, 29, 2006 L#402303**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: **BANDHAN LLC**. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 83 Edgy St., San Francisco, CA 94102. Type of license Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE **March 8, 15, 22, 2006. L#402304**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, February 8, 2006 by Gordon Park-Li, Clerk. CASE NUMBER: CNC - 06542752 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102. PETITIONS OF CARL EDWARD VILLARREAL for Change of name. TO ALL INTERESTED PERSONS: CARL EDWARD VILLARREAL, filed a petition with this court for a decree changing names as follows: present names CARL EDWARD VILLARREAL to proposed names CARLOS EDWARD VILLARREAL. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: 4/16/06 Time: 9:00 AM room: 218. Dated February 8, 2006 by Robert L. Dondoro, Presiding Judge. **February 15, 22, March 1, & 2006. L#401901**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, February 14, 2006 by Gordon Park-Li, Clerk. CASE NUMBER: CNC - 06542752 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102. PETITIONS OF ROGIL PEREGRINE AMBROSIO BIRCO ESCOBER for Change of name. TO ALL INTERESTED PERSONS: ROGIL PEREGRINE AMBROSIO BIRCO ESCOBER filed a petition with this court for a decree changing names as follows: present names ROGIL PEREGRINE AMBROSIO BIRCO ESCOBER to proposed names ROGIL PEREGRINE AMBROSIO BIRCO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: 4/18/06 Time: 9:00 AM room: 218. Dated February 14, 2006 by Robert L. Dondoro, Presiding Judge. **February 22, March 1, & 15, 2006. L#402105**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person has abandoned the use of the fictitious business name known as: **RED TREE STUDIO** Located at: 840 Market St., San Francisco, CA 94102. The fictitious business name referred to above was filed in the County of San Francisco under File# 272085-00 on: 12/15/03. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): CHARLES ALLEN FOSTER, 625 Shraeder St. #8, San Francisco, CA 94117. This business was conducted by an individual. Signed CHARLES ALLEN FOSTER, Dated: January 05, 2006, by Maribel Jaldon, Deputy County Clerk. **March 1, & 15, 22, 2006. L#402204**

SUPERIOR COURT OF CALIFORNIA, IN AND FOR THE COUNTY OF ALAMEDA PEOPLE OF THE STATE OF CALIFORNIA, Plaintiff, v. SHIRLETHA RAMEL HOLMES Defendant. No. 515767A
NOTICE BY PUBLICATION PETITION FOR PROTECTIVE ORDER PURSUANT TO AGGRAVATED WHITE COLLAR ENHANCEMENT PENAL CODE 8 186.11(e)(3)
NOTICE IS HEREBY GIVEN that on February 14, 2006, the property of the defendant described below was seized or frozen by way of temporary restraining order issued by the Alameda County Superior Court. On February 14, 2006, the Alameda County District Attorney's Office instituted proceedings to preserve property to pay restitution as provided in Penal Code section 186.11, the total approximate value of the property SIX HUNDRED FIFTY TWO THOUSAND, THREE HUNDRED AND FIFTY-FIVE DOLLARS (\$652,355.00). The property is described as follows: Real Property located at 688-690 25TH AVENUE SAN FRANCISCO, CALIFORNIA 94121 (APN: 1567-037, SAN FRANCISCO COUNTY, STATE OF CALIFORNIA).

If you have legal interest in this property, you must within (30) days from the date of the first publication of this notice, file a verified claim stating the nature and extent of your interest with the Clerk of the Superior Court, 661 Washington Street, Oakland, California 94607. An endorsed copy of the verified claim must be served upon the District Attorney REAL ESTATE FRAUD UNIT, 7677 Oakport Street, Suite 650, Oakland, CA 94621. The docket number "515767A" has been assigned to this case; refer to this number in any communication with the court or the District Attorney. If no verified claim is properly filed, the District Attorney will seek to have the court issue an order that the property be levied upon to pay fines and restitution.

DATED: February 15, 2006 By: **THOMAS J. ORLOFF, DISTRICT ATTORNEY. PUBLICATION DATES 2/22, 3/1, 3/8, 2006. #402101**

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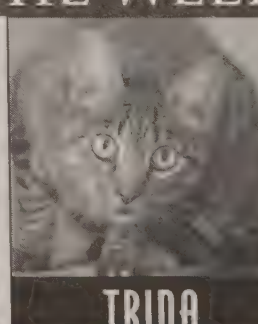
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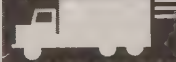
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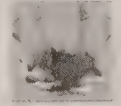
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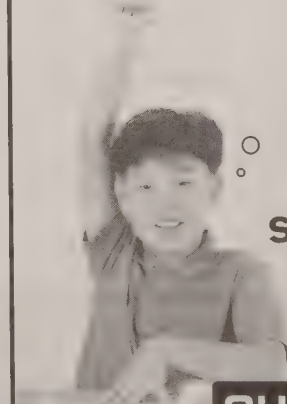
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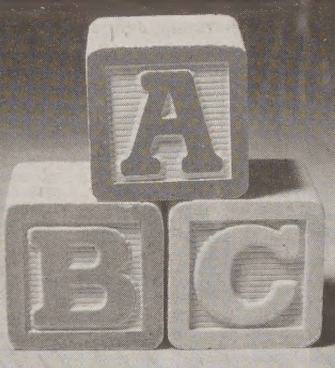
— Norman Mailer
People who work sitting down get paid more than people who work standing up.

— Ogden Nash (1902 - 1971)
I am a strong believer in luck and I find the harder I work the more I have of it.

— Benjamin Franklin (1706 - 1790)
My work is a game, a very serious game.

— M. C. Escher
Pleasure in the job puts perfection in the work

— Aristotle (384 BC - 322 BC)



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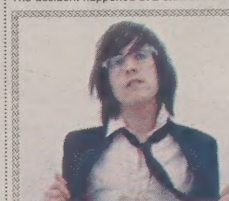
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A hit-and-run motorist ignored a red light early Thursday, January 12th, and killed a 26-year-old bicyclist, police said.

The accident happened at 2 a.m. at Polk and Geary streets, said Inspector Pat Tobin of the hit-and-run detail. The cyclist, Sarah Tucker of San Francisco, died at 9:46 a.m. at San Francisco General Hospital, authorities said.



Police said the motorist, a man driving a black Honda CR-V, was going west on Geary and ran the light. Tucker, riding south on Polk, ran into the Honda in the middle of the intersection.

Tobin said witnesses heard the rider shout loudly "Hey!" just before the accident. Witnesses said the Honda was left with a large scrape on the passenger door.

He said auto repair shops, insurance companies and auto parts yards should be on the lookout for the Honda. **Anyone with information is asked to call police at (415) 553-1641 or an anonymous tip line, (415) 575-4444.**



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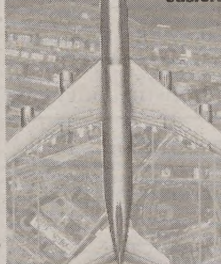
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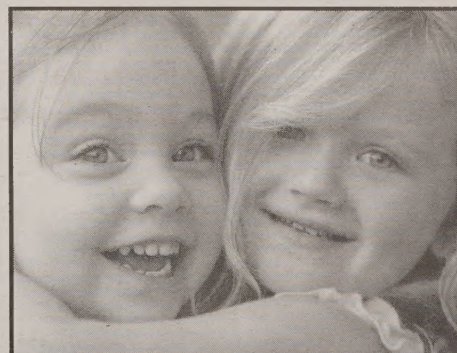
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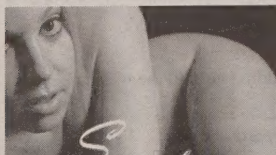
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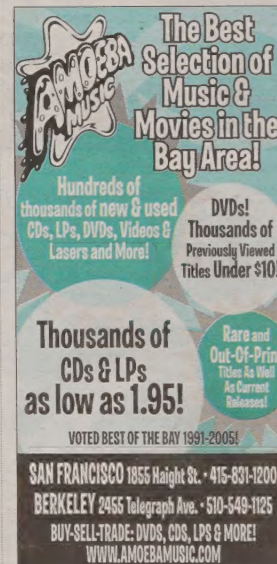
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